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making rooms
for the kids

the crowded house
of sharon finn

habitat

young at heart
the heritage issue

rrp

02

winter

house: walls/floor/roof
home: see *house* + colour
+ texture + detail + design

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paint colour cues for 2006

The Range 2006, a collection of 186 classic and contemporary colours, metallics, mineral effect and wood finishes designed for the year 2006, is available from Resene ColorShops nationwide.

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Connecting is the new catch phrase as we emerge from the cocoon– coming out of the shells we have built to protect ourselves to reach out to others and draw them into our world. Emotion is back in fashion, underpinning our decision making, our loves, our likes, our hates and our colour scheme selections. Colour helps us express attitude, uplifting us in our daily routines whether it be the bold feature wall or the quirky coloured refrigerator.

The human eye is delightfully dexterous, able to identify and adapt quickly to minute fluctuations in colour and light. Colour combinations are not about capturing one hue with precision but about combining shades and tones to achieve balance, atmosphere and complete aesthetic appeal. Colours surprising the senses, fresh and luxurious, grabbing attention without aggression, being eye catching without being loud. Playful combinations of seemingly wild selections acting as the fantasy to complement more sustainable hues. Intense hues redefining themselves from scattered accents to the dominant room colour.

Immersed in colour, improved technology and communication have hastened the rate colour jumps from fashion to furnishings with the colours we wear and see on the surfaces surrounding us moving in synchronisation. A desire for more relaxed living sees colours lighten, easy to live with pastels becoming popular, such as **Resene Anticipation.** After a hot flush of pink racing through the stores, the shocking brights are going pastel turning to coral pinks and tea rose pinks in the commercial market. Reds remain but are overshadowed by pink and orange developments, such as **Resene Lip Service, Resene Alter Ego** and **Resene Whizz Bang.**

Departing from orange, brown is becoming cleaner with a stronger Eastern influence, such as **Resene Desperado.** Rich and classic, the versatility of brown makes it a popular decorating choice, albeit one that is likely to slip from the trends in coming years and be replaced by greens. Greens will be darker and more saturated than predecessors and will edge towards mints, such as **Resene Paradise,** and away from acidic hues. Dark bittersweet chocolate is edging towards the new dark neutral of choice, though intense black is holding its ground as an anchor in monochromaticity. Browns mixed with persimmons and fern greens for the eco look or vibrant blues and reds for invigoration remain popular. For the more tempered tastes, clay orange, cream, soft blue and brown is comfortable.

Oranges are freshened with metallics, red undertones removed. Moving into new peaches, such as **Resene Joie De Vivre,** with a fresh new flavour. Orange influences the yellow family with egg yolk finding favour among

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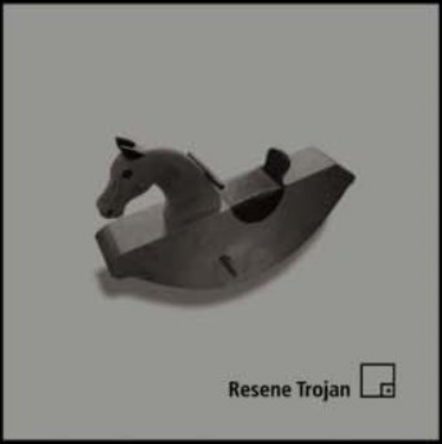

younger consumers. Supercharged with energy, such as **Resene Bite Me,** yellows are exciting, inspiring and uplifting. Blue infused greens, new teals greener than aqua, such as **Resene Beatnik,** gain momentum bringing in the botanical, organic edge. Easy to blend with a wide array of colours, blue greens feel distinctively different because of their recent absence from colour trends. Eco-consciousness and health awareness continues to underpin the strength of green.

European influences move the blue family away from cold, light and icy into clean, confident, invigorating variants, such as **Resene Endorphin** and **Resene Optimist.** While few in number, new purples, such as **Resene Fandango,** are spiritually healing, a source of comfort.

The popular new palette pairing of soft yellow greens with fresh softened aquas, pinks and pale yellows reminiscent of outdoor picnics embraces the trend to connectivity, welcoming in the new vogue of home entertainment. Definitely feminine, this colour story is sophisticated and delicate.

A new direction in special effects–whitened metallics, seen in hues such as **Resene Glitterati** and **Resene Metro,** offers a multi-dimensional finish to tone with new pastels yet be equally at home with fresh mid and deep tones without dominating the feel of the space.

Natural neutrals remain a safe choice with new monochromatic whites and fresh greys, such **Resene Freestyling** and **Resene Trojan,** expanding the selection of neutrals. Contemporary black and white will often be seen teamed with pale yellows.

Take your pick–there are no wrong answers when it comes to choosing colour. Whatever works for you is the right answer. When you're looking for your right answer, check out the Resene The Range 2006, brimming with colour choices. Whether you are seeking colours to uplift or downplay, Resene is confident you can find a The Range 2006 colour to suit.

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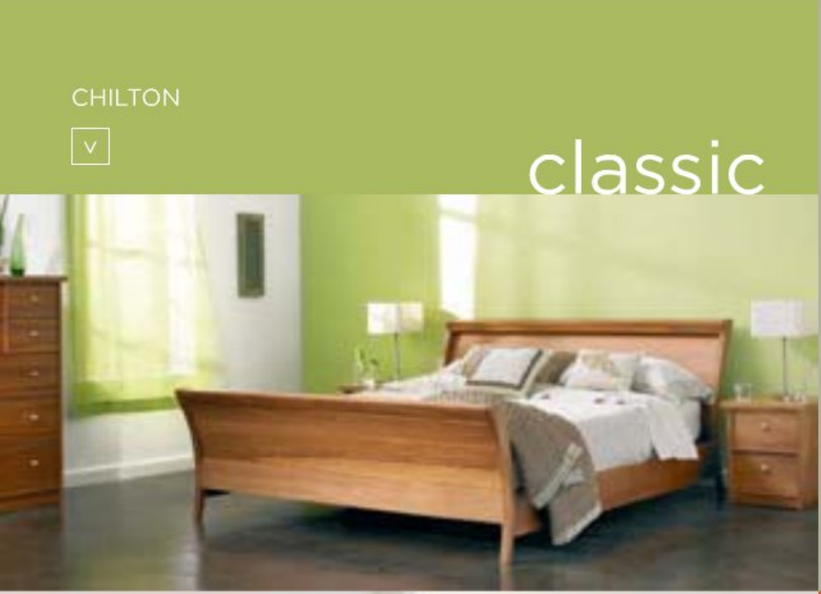

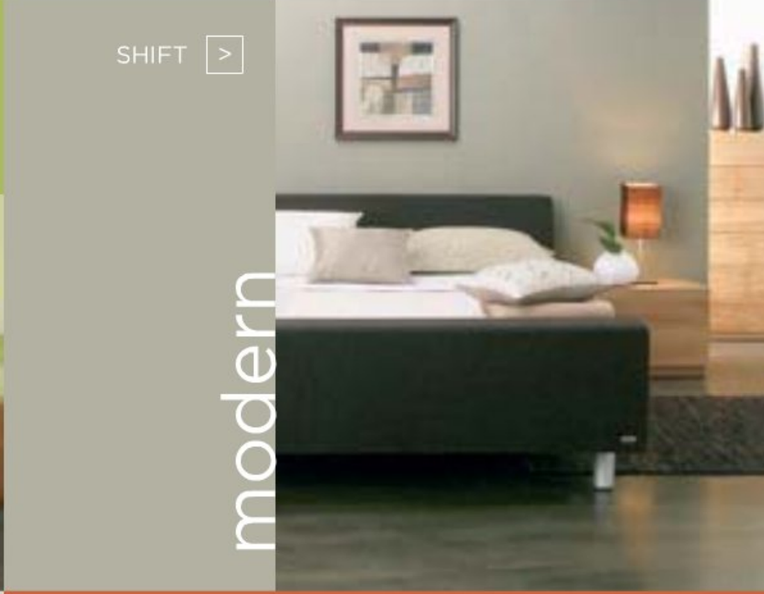

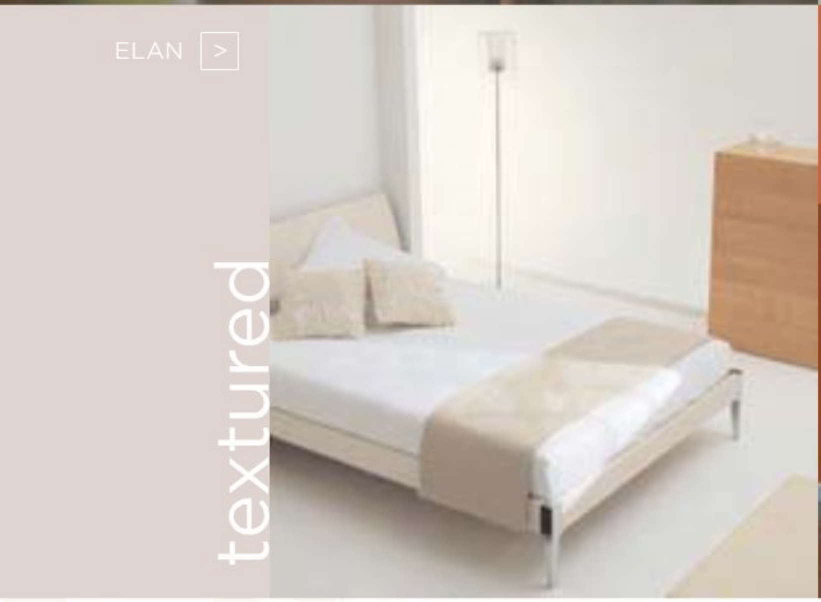

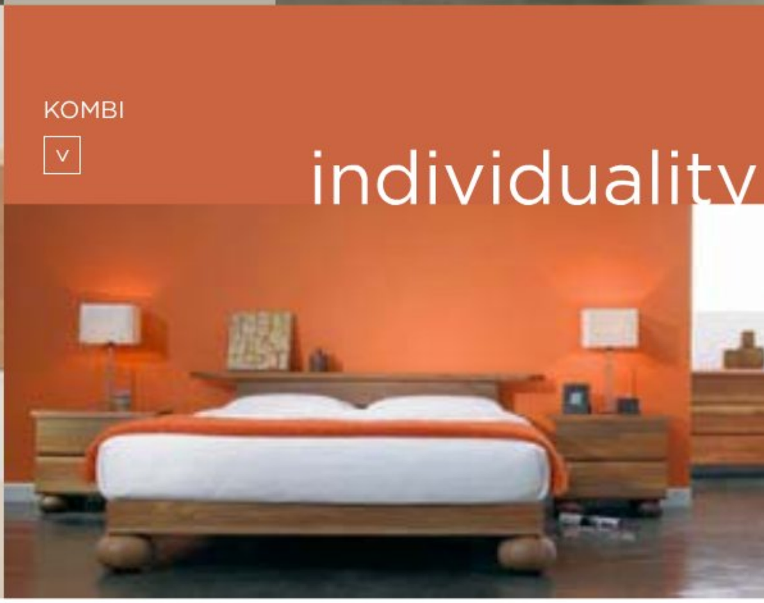

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from Resene

Welcome to the second issue of Habitat. Before we go any further, we'd like to thank the thousands of readers who took the time to write, email, call and complete the reader survey. We were absolutely overwhelmed by your positive comments and constructive feedback, and the ever-growing list of interesting story ideas you have requested will keep us going for many issues to come.

Many of you also sent in paint-based queries and requests for further information, some of which were very similar. So, instead of replying personally as we would usually do, we've found room for a new section in the magazine called Hey, Habitat. Here, you'll find the answers to your questions and we hope they'll help other readers with their decorating issues as well.

And, of course, congratulations to the two winners of our Sony computer and camera packages in the last issue. They were Karen Stevens-Hose and Alan Gorney – we hope they are enjoying their prizes! In this issue, be in to win $1000 of EziBuy home products and an expert to help you integrate them into your living environment. Simply fill in the form and send it back to us to go into the draw.

Read on and enjoy. And don't forget to keep on sending us your story ideas and your need-to-knows. We're also always interested to see your own decorating projects and to know what you've been doing with our paint in your home, so keep those photos coming!

The Resene Team

from the editors

Some cultures have a formal architectural history that spans many hundreds of years. Ours, here Downunder, is pretty new in comparison, but is nevertheless varied and eclectic and, at points, very distinctive in character.

With this in mind, and in celebration of the return of Resene's Heritage palette, this issue of Habitat takes a look at our older homes and the challenges of creating modern living spaces in buildings designed for the – often very different – priorities of our forebears. We talk to a couple who recently finished refurbishing their 90-year-old villa and we investigate the challenges a renovation can place on landscaping a new garden. As with the last issue, both these stories are followed by three alternative suggestions detailing how you might go about creating a different feel for the same project. However, this time we've illustrated the new interior look too, to make it easier to visualise.

We also chat to leading conservation architect Ian Bowman, the brains behind the relaunched Resene Heritage palette. We ask him how he views our architecture and his work, and the elements he feels make our places special.

Then there's colour. We look at colour in children's rooms, we look at how to go about choosing someone to help you colour your own home – and how to make sure they do a good job of it – and we look at this season's colour trends. Because the release of Habitat No. 2 has been timed to coincide with the launch of Resene's The Range 2006, there's a whole new story in colour about to happen, and we give you a sneak preview.

As well as all this, we've got the run-down on the implications of the new Building Code on home maintenance and how the new environmental standards are going to affect your choice of home heating. We offer tips on choosing window dressings and hints on buying art for your home. We also delve into the history of Resene and its journey from a Wellington garage to an international success story.

Jennifer   Rachel

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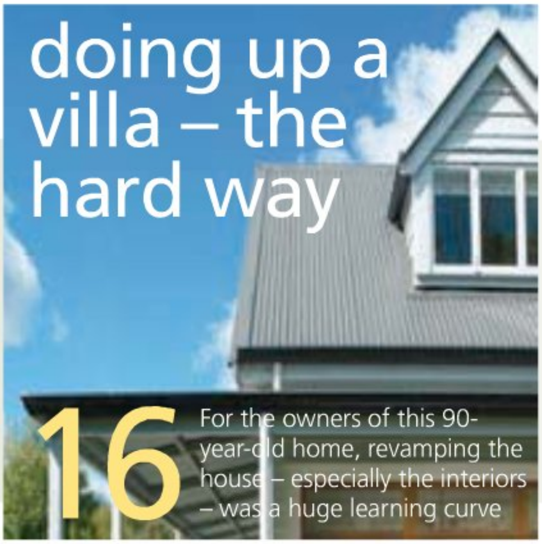

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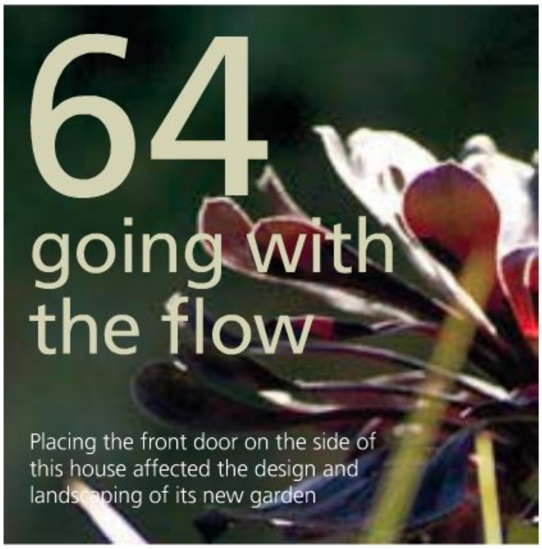

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doing up a villa – the hard way

Liz and Paul Gallagher bought their 90-year-old villa, situated on two acres of farmland at Dairy Flat outside Auckland, 12 years ago. Little did they realise that their vision for the house would literally be turned around 180 degrees.

For the first two or three years, Paul and Liz lived in the house and tossed around ideas about how they might do it up. It wasn't until they enlisted the expertise of architect Richard Higham, who suggested that they move the house so that it faced in the opposite direction, that everything began to fall into place.

The house was jacked up in much the same way as you'd do with a car.

"The house was picked up, turned around and moved about 10 feet forward so that the living area opened out onto a north-facing garden and the bedrooms were at the rear," says Liz. "It was a fascinating experience to watch the process and it took two days. We then knocked off the back of the house, put in a whole new back and created a new upstairs area."

The property came complete with a barn, which they lived in while the house was being turned around and which Liz now uses to store furniture for her showhome staging business.

Architect Higham was involved at the beginning, helping them to plan the addition of a first floor wing and a large open-plan kitchen, dining and lounge area on the ground floor. Together, Liz and Paul chose all the colours, fixtures and fittings.

"I've always known what I liked, but not always where to find it," says Liz. "I knew I wanted a house that was very linked to the garden – light and airy with a warm atmosphere and an easy flow about it. I think we've achieved this."

She says that researching products to get the effect they wanted was very time-consuming.

They were after simple, natural, uncluttered, clean lines, but not minimalist – it was, after all, a country house.

"We spent a lot of weekends poring over magazines, catalogues and brochures, and visiting suppliers. There were so many decisions we had to make along the way; more than I could have ever imagined. If we had used an interior designer, it would probably have saved us a lot of time – they would have had an existing library of suppliers' product catalogues, swatches and samples, and known exactly where to go for everything."

The renovations were "a long, drawn-out process" that took place over a period of three years as the couple could afford them, and there's still more to do. The new addition is complete, but the original part of the house, which is linked to the new living area by an atrium, is yet to be finished. A wraparound verandah was added to the

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house as part of the renovation, but the exterior is also not yet finished – the fretwork is still to be replaced. The verandah railing is yet to be added.

At the time of their renovation, the couple had two young children. They lived in the house while the renovations were being done.

"We lived in rugged conditions at times during the process. It got pretty stressful, managing tradespeople and living on a constant building site. We were lucky to have a very good builder – Denis Evans."

Paul also did some of the building work intermittently. Liz and the builder both undertook project management at various stages.

The altered house now has four bedrooms, a study, a computer and TV room, two bathrooms and three toilets. A small bedroom and bathroom became a bigger bathroom and a store room – old houses tend to come with very little in the way of provision for storage.

"We're very happy with the results," she says. "I love the fact that we can see an uninterrupted view of trees from any window of the house."

The flooring is recycled kauri, some of which was already in the house. The rest they bought from a demolition yard. The original part of the house still has the old carpet, which will be lifted soon and the floor stripped and polished to match the new section of the house.

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Bi-folding doors and windows leading from the downstairs rooms to the verandah are a striking feature of the renovation. In the new master bedroom upstairs, bi-folding windows overlook both the farm and the garden. A passage connects the bedroom to a study. The ceiling stud is lower than that downstairs, following the line of the roof. "We're very happy with the results," says Liz. "I love the fact that we can see an uninterrupted view of trees from any window of the house."

"It's very restful to lie in bed looking at such a beautiful view," says Liz.

"The garden is very much a part of the house – we live in the garden as much as the house. We're now beginning work on the landscaping and constructing a proper driveway. If I were ever to go through this process again with a different house, I would wish for a bigger budget and more assistance, so that the work could happen faster."

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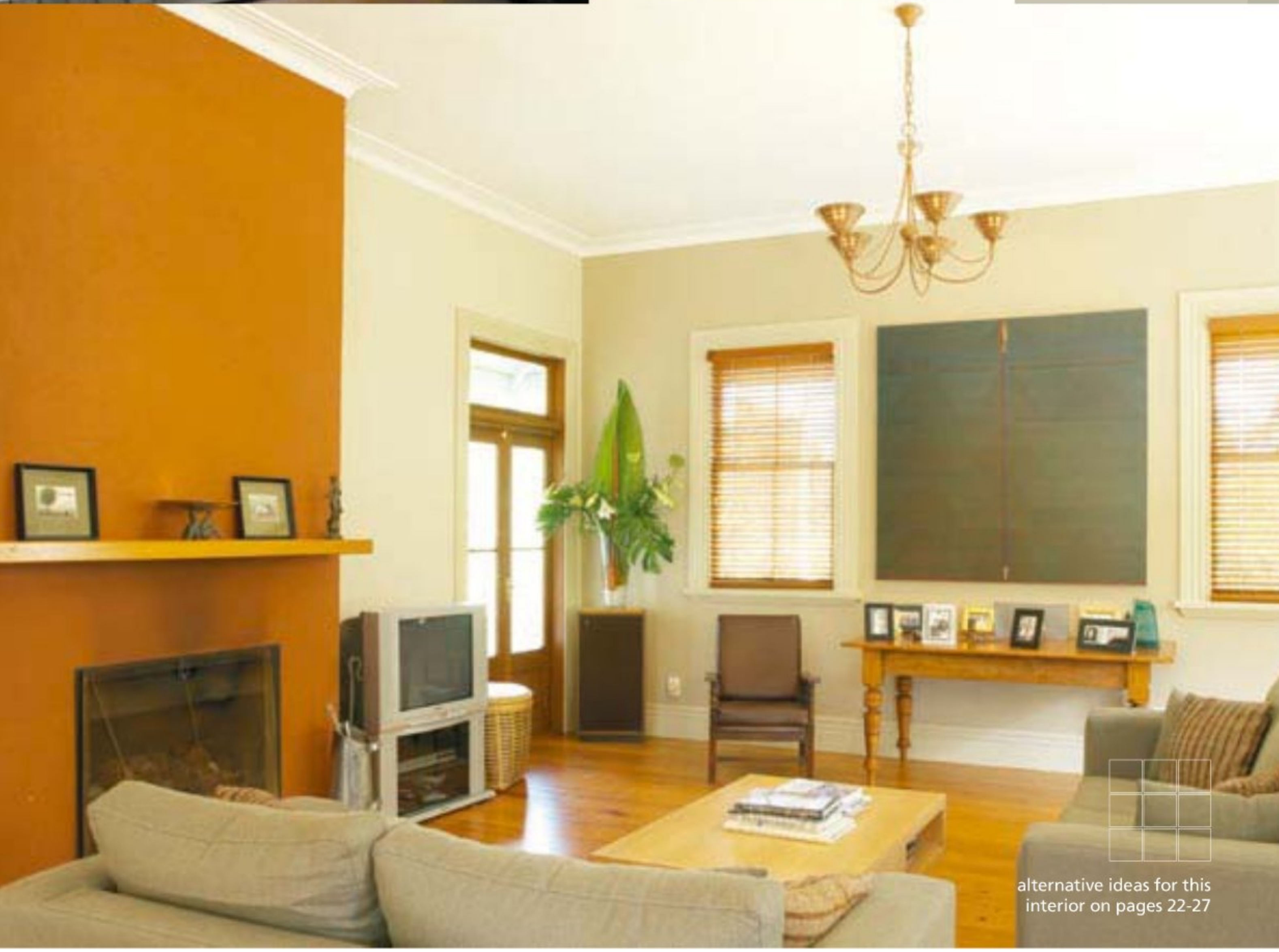

alternative ideas for this
interior on pages 22-27

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Tips for doing up an old house

> Make sure you engage a very good builder – someone who comes highly recommended, with whom you get along and who listens to you. That person will usually come with a preferred set of contractors.

> Do your homework – look at lots of magazines to get a feel for the style of furnishings and colour schemes you like. Start a folder of clippings of houses and rooms that appeal.

> Allow yourself enough time to order products. Often, good fittings can take weeks to be supplied.

> Be realistic about the budget – whatever you do is likely to cost twice as much as you think it will.

> Talk to other people who have recently renovated or restored old houses and begin to compile a list of recommended suppliers and tradespeople.

> Research the materials and colours used in period houses and visit some demolition suppliers.

> Engage an architect or designer who has had experience restoring old houses. **H**

Kitchen: Poggenpohl

Kitchen cabinetry: Textured lacquer and Cherrywood veneer

Resene Zulu

Bi-fold doors: Heritage Joinery

Resene Eagle

Kitchen bench/bar: American Maple from Kings Fourth Generation Woodworking Company

Resene Kangaroo

Get this interior look with Resene Zylone SpaceCote low sheen waterborne enamel, tinted to Resene Eagle, Resene Kangaroo and Resene Moroccan Spice.

Resene Moroccan Spice

Chairs: Indice

Flowers: Vida Flores

Resene Butter

Get this exterior look with Resene Lumbersider satin acrylic, tinted to Resene Designer White and Resene Hi-Glo gloss acrylic, tinted to Resene Waterloo.

Resene Designer White

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on the following pages, find three alternative style suggestions for this room

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^ Get this exotically influenced look for less than $2000.

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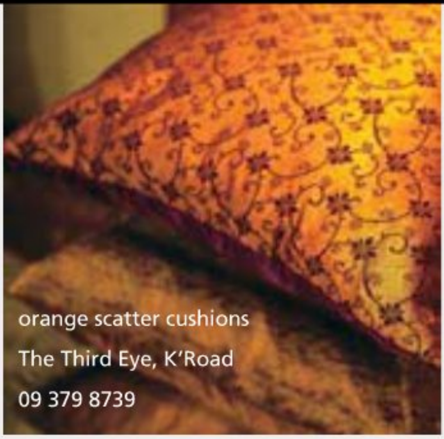

orange scatter cushions
The Third Eye, K'Road
09 379 8739

folded origami light
Eon Design Centre
09 368 4860

<
maroc floor cushion
BoConcept
09 630 0557

>
fairy lights
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09 523 3040

>
metal vases/pots
The Third Eye, K'Road
09 379 8739

orange chiffon sari
The Third Eye, K'Road
09 379 8739

Resene Talisman

Resene Light Year

Resene Magma

Resene Bedrock

Sarina Smith, director of Outside In Design, suggests this for an alternative look, on a budget of $2000:

An exotically influenced design based on a three-colour theme could change the feel of this room. The fireplace wall could be accentuated in metallic Resene Light Year – a shiny, soft orange hue. Resene Bedrock – a light metallic ash – and Resene Magma – a soft orange – could be used on the remaining walls. Raw calico, black linen and Indian chiffon saris drop-hung by the windows would add height and colour to the room. A large, mandarin orange, sequinned floor cushion and cream shagpile rug would complement scatter cushions on the sofa and lighten the appearance of the floor. A halogen lamp positioned by the glass door and window would add presence and highlight the metallic paintwork. To emulate flames, the mantel could be accessorised with orange candles and fairy lights, while a metal vase holding silk bird of paradise flowers would make the room feel warm and exotic.

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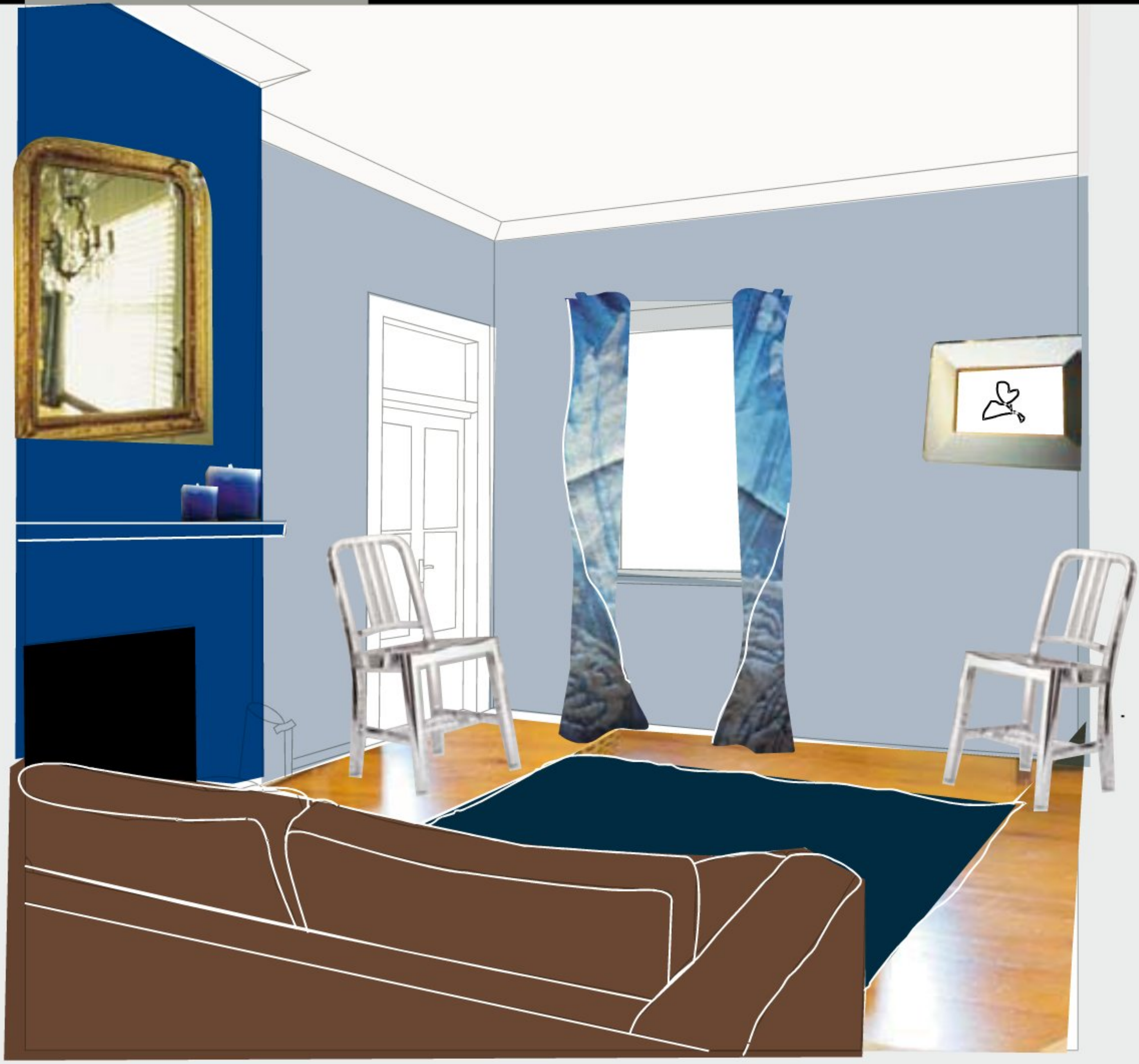

^ Get this modern traditional look for less than $5000.

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silver picture frames
Eon Design Centre
09 368 4860

>
ornate mirror
Baran de Bordeaux
09 524 6949

blue candles
Eon Design Centre
09 368 4860

Debra Delorenzo, head designer at Delorenzo Design, suggests this for an alternative look, on a budget of $5000:

A modern traditional look could accentuate the existing features of the room and create a relaxing environment. To open up the living space, a light powdery blue, such as Resene Tiebreaker, could be painted on the walls. An ornate silver mirror over the fireplace would accentuate this colour and incorporate silver and charcoal into the palette. Floor-length drapes in a blue and silver taffeta would soften the window areas, while an old silver-framed sketch on the main wall would add a classical accent. A pewter ceiling lamp would complement the age of the home and create a subtle light source. In contrast, contemporary chairs in aluminium would complement the dining table, which – in turn – could be accessorised with white linen table runners and blue candles, tying in with the traditional theme and feel of the house.

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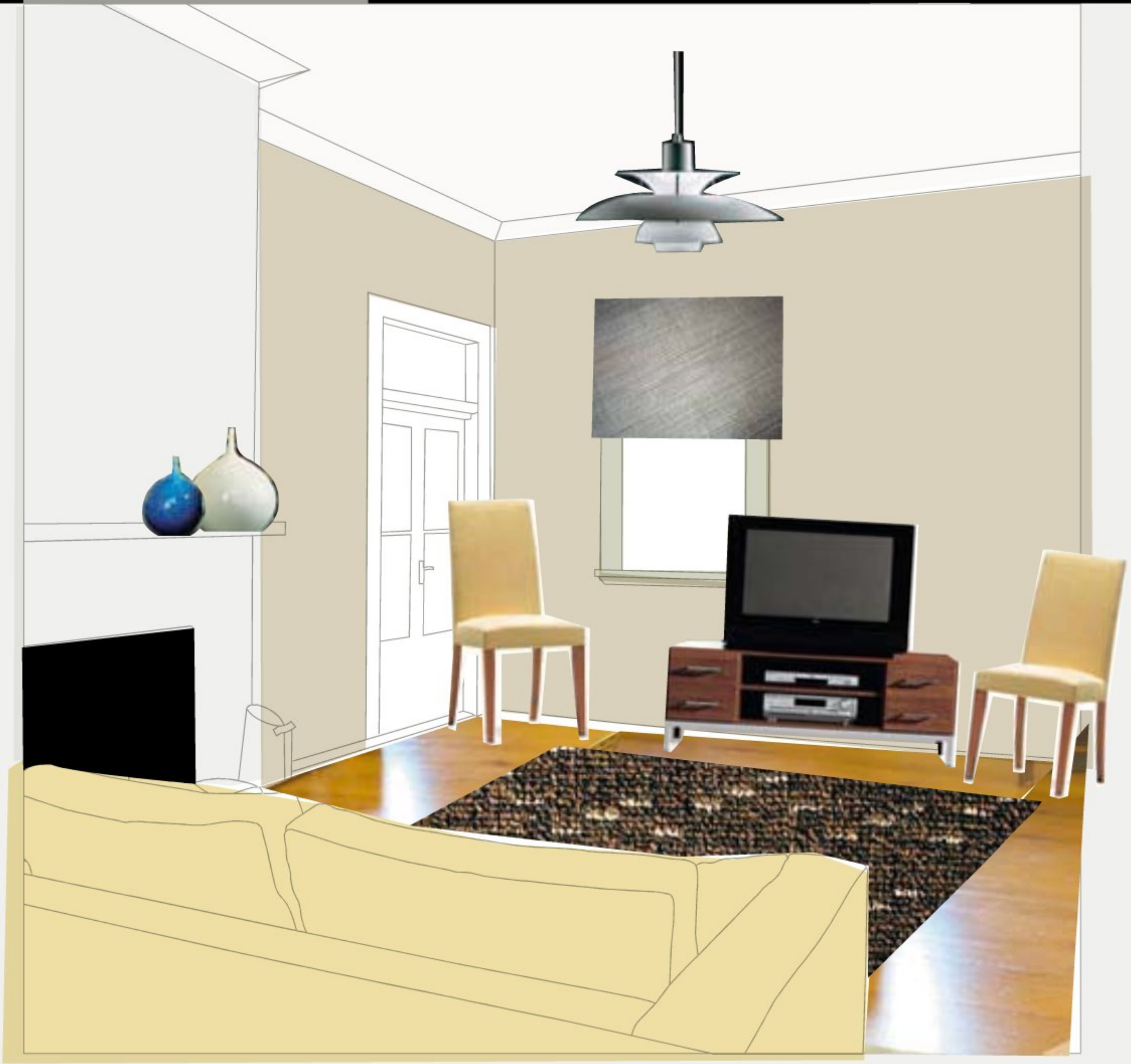

^ Get this eclectic zen/ contemporary look for less than $10,000.

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L.N. Caley & Sons

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louis poulsen light

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09 366 7322

selection of vases

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09 368 4860

nicole chair

Wade House

04 499 8885

Resene Sisal

Resene Sea Fog

Resene Aspiring

<

'inbound' tv unit

BoConcept

09 630 0557

>

'electric fusion' carpet rug in 'monza'

Godfrey Hirst

09 268 3300 or 04 471 2650

Heather Thorley, designer at colouroptions, suggests this for an alternative look, on a budget of $10,000:

An eclectic mix of zen and contemporary could be incorporated into this room. A new sofa suite and chairs could be arranged to open up the walking space to the sitting area. To highlight the timber detailing and create a restful feeling, the walls could be painted in Resene Sisal, with Resene Sea Fog used in contrast to enhance the feature wall. To allow for a daytime focus through the exterior doors, the TV could move to a low-lying unit beneath the windows. A leather-edged floor rug and overhead Louis Poulsen lamp would give warmth and texture to the seating area, while cushions would add colour and make the couches inviting. The mantel and table could be accessorised with assorted vases and photographs. Chairs with light suede backs could be used to complement the existing dining table, while roller blinds in a sheer weave would soften the daylight and complete the look.

Heather

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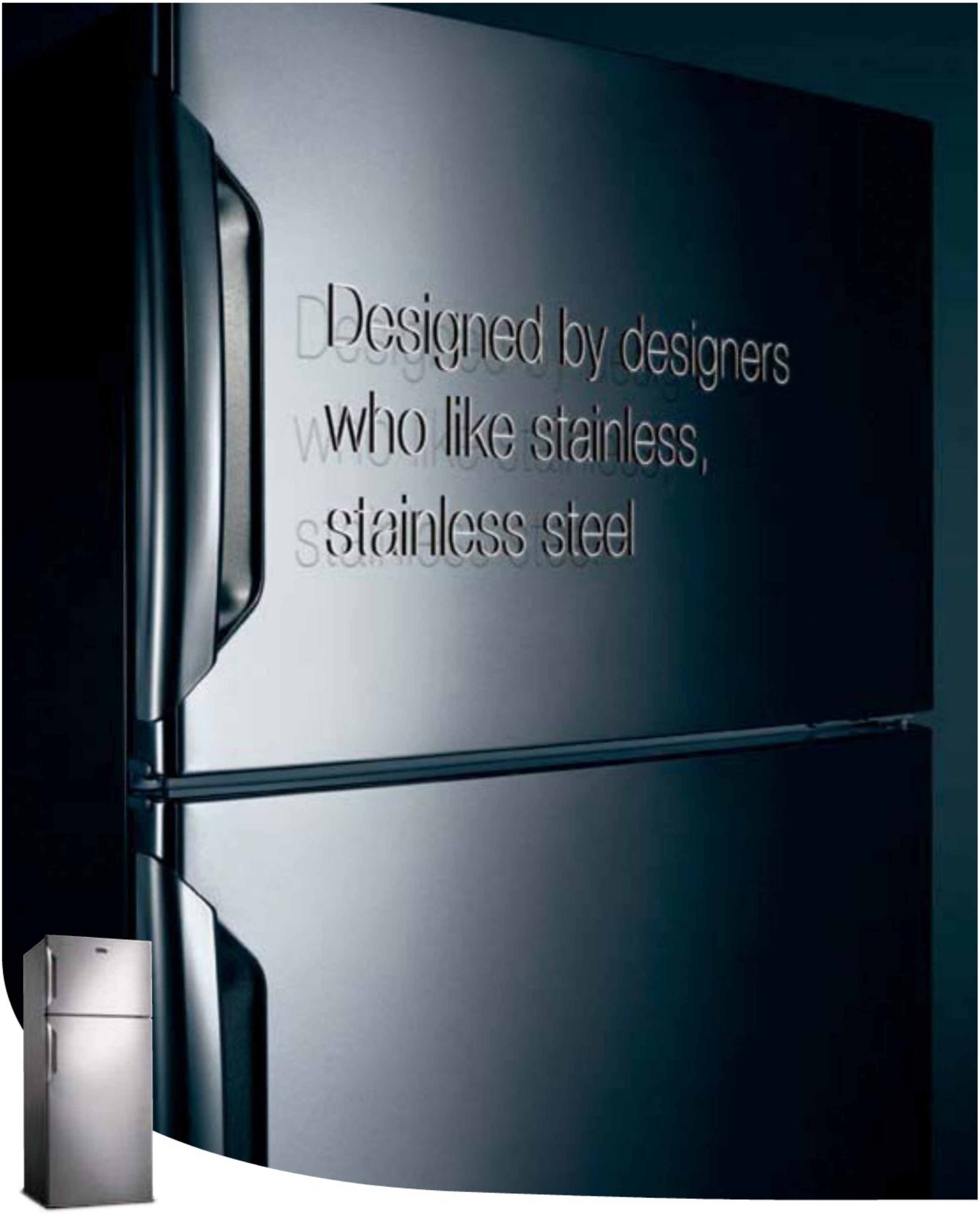

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Resene
Pohutukawa

danish design classic >

Designed by famous Scandinavian architect Anders Norgard, the Evo chair is an evolution of Arne Jacobsen's legendary Egg chair. While it draws on the style of its predecessor, with its padded cushion seat and swivel base, the Evo comes with a more affordable price tag – fabric models start at $1890. The Evo comes in a range of high quality fabrics and leathers, and a choice of bases. Each chair is made to order and is available in New Zealand exclusively through Danish furniture store BoConcept. For information, call 09 630 0557.

^ practical beauty

It's too easy to make small areas such as bathrooms appear cluttered. With a clear focus on simple geometry and strongly defined lines, the clean, uncomplicated forms of Caroma's new Lucid collection place fewer visual demands on your bathroom, creating a greater sense of space, and balancing functionality with aesthetics. Contact 09 279 2700 for more information.

> more mediterranean

The lightly textured Resene Sandtex Mediterranean effect is now available in a new superfine texture, combining the time-worn strength of sandstone with the mellow patina of age. Perfect for beautifying and protecting concrete, it can be used to reproduce a variety of finishes, from aged render effects through to natural limestone and sandstone finishes. The fine sandstone texture effectively disguises minor surface blemishes, while the combination of strong colour and texture can transform an ordinary surface into an architectural statement. Resene Sandtex is available in standard and superfine variants and in a wide range of your favourite colours from the Resene Total Colour System – just check with your local Resene ColorShop for your favourites.

Resene
Tinkerbell

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Resene
Lemon Twist

v future design classic

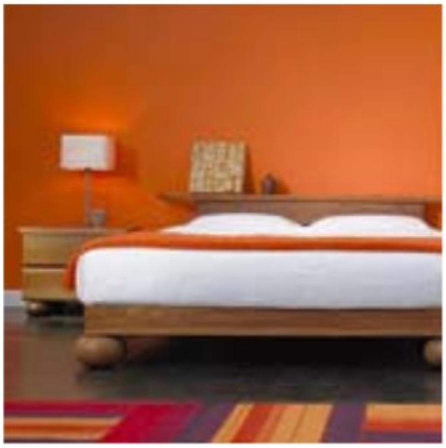
Designed by Ferdinand Porsche, this new multi-level kitchen work centre is more than just a sink. Its square shape combines rational simplicity with sleek elegance, for a whole new concept in sink design. It is made from fired quartz sand and sculptured Franke Fragranite, resulting in a scratch- and chemical-resistant exterior. The chopping board, drainer tray and strainer bowl can all be slotted onto the drainer, as well as onto the main bowl. Call Burns & Ferrall on 0800 428 733 for more information.

aloft

Winstone Wallboards, in collaboration with Resene and Climate, has introduced the first innovation in the ceiling tile market for decades. The new ceiling tiles are colour matched to some of the most popular Resene whites and neutrals finishes: Resene Quarter Pearl Lusta, Resene Quarter Tea and Resene Quarter Spanish White, as well as the popular Resene Silver Aluminium. This means you can now get ceiling tiles to match your Resene colour scheme. See www.gib.co.nz for details.

^ corker

Not only does cork flooring from Cork Concepts come in 16 modern colours and can be laid and finished in one day, but it is also now available in several different modules. A large 450mm x 450mm tile is fast becoming popular with interior designers who want to use cork through the entire house. A new plank in 900mm x 100mm has unlocked a new range of design possibilities too. The traditional 305mm x 305mm tile remains always useful for smaller areas like bathrooms and laundries. Cork is a natural product that is a wonderful acoustic and thermal insulator. More and more architects are specifying it to reduce sound transmission between floors and to achieve a modern look that will last for years. For more information, visit www.corkconcepts.com or contact Cork Concepts on 09 415 3666.



breakfast in one ^

Clear the clutter off your kitchen countertop by replacing your toaster oven, grill and drip coffee maker with this compact 3-in-1 breakfast maker. The one appliance will provide you with your coffee, boiled eggs and toast. It's even perfect for adding a touch of style and functionality to your desk at work! For more information phone 09 358 2726 or email sales@thelimit.co.nz.

< mix it up

The Kombi mix 'n' match range from bedroom furniture and sleep technology innovator Design Mobel combines the company's popular flexi-slat™ sleep system, which can be personalised for comfort, with interchangeable headboard and leg options. This allows you to create your own look across a wide range of styles. Visit www.dm.co.nz or call 0800 337 446.

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walks of art – techloom v

The combination of Techloom's experience in custom handmade rugs and the beauty and impact of Des Robertshaw's paintings makes this stunning collection the first of its kind for both artist and manufacturer. Techloom brings to the collaboration its skill and expertise in designing and making rugs of the highest quality, showing off the beauty and impact of Des Robertshaw's paintings to great effect. Having exhibited in Berlin, Australia and New York, the artist is currently represented by galleries in England, Australia, Switzerland and the United States. Visit the exhibition at the International Art Centre, 272 Parnell Road, Auckland, or at TechLoom's new premises in the Axis Building, Parnell, Auckland.

^ luxury style

Specifically developed to provide both flexibility in design and purpose of use, Feltex's Provence carpet is equally at home in modern city houses as it is in rural settings. Following an emerging demand for subtle heather and tonal colour effects, Provence offers a range of new mid-tones created in close consultation with the interior design community. Tensile heather yarn construction and everyday usability result in inherent quality and premium construction. Visit www.feltexclassic.com for more information.

Resene Catwalk

v colour story

Mix and match subtle shades and textures to create a co-ordinated look in your living room. New from Textilia is Ashanti, a gorgeous silk fabric embroidered with a bamboo design. Here, it provides a perfect backdrop for Profile Furniture's Gaudi Daybed Sofa, with its loose cotton/linen mix cover. Also available from Profile Furniture is a loose-covered Duralee damask ottoman, and complete the setting with a striped cotton Valence cushion in cream. For more information, contact Textilia on 09 302 3182.

< designer dishes

DishDrawer has a whole new look! Fisher & Paykel has relaunched the dishwasher as part of its new Quantum Designer Series, with a new flat fascia and bold, square architectural handle, taking the product's award-winning styling to new heights of contemporary design. See www.designerseries.com for more details.

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Andrew Palace 'Frog King' lamp seen here on Norman Ellison Lifestyle 'Martinique'.

Every example of Andrew Palace's lampart is so strikingly original that it always demands a second glance.

Created using an eclectic combination of recycled brass, copper and glass, his work was first shown publicly in 1995 in an exhibition entitled "Grown in the Dark".

"I build my lamps to light themselves – they are the object of the light, bold, silhouetted," says Andrew who calls his company Metal as Anything.

Like Andrew's work, Norman Ellison carpets are crafted here in New Zealand to be aesthetically endearing as well as timelessly enduring.

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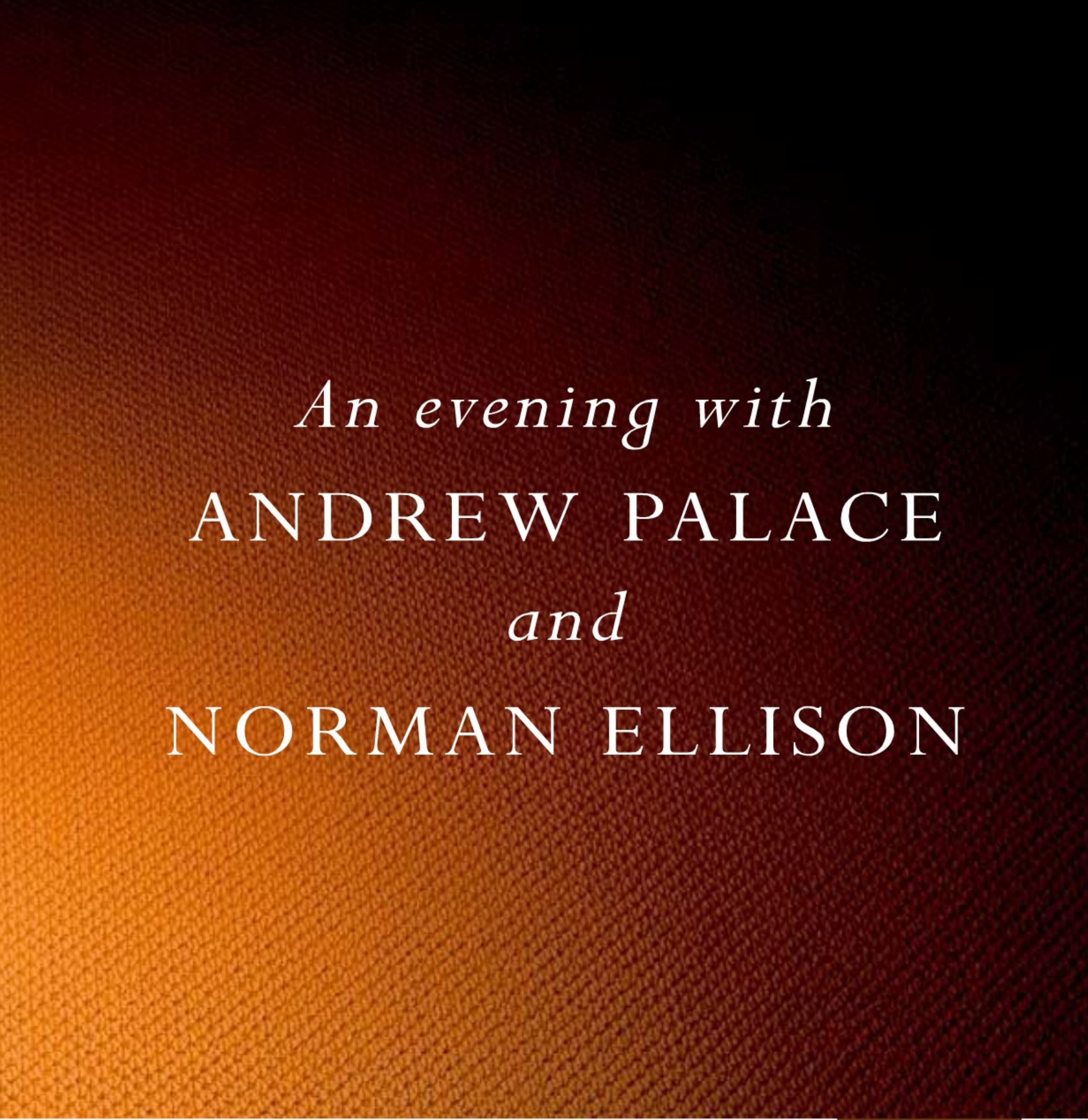

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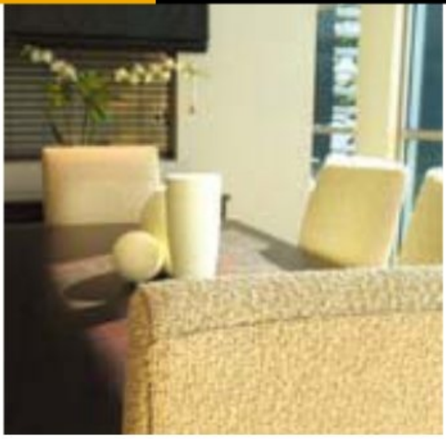
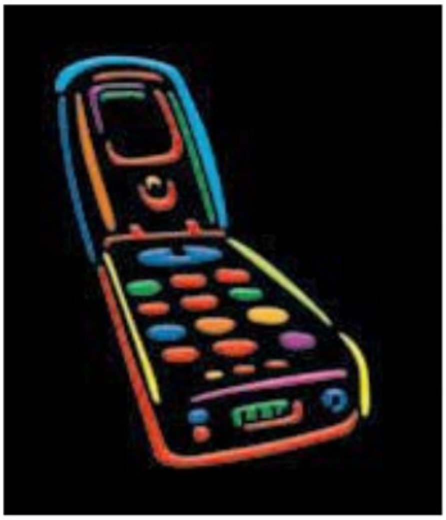


v decorate on your phone

Decorating help is now at your fingertips, via your cellphone. The Resene website has been mobilised, so you can access a range of favourite tools, no matter where you are. Simply type 737373.com into your WAP-enabled cellphone and download the information you need. View more than 2000 Resene colour swatches, select from more than 300 data sheets, learn about common paint problems and safety issues, or check out the shop location section to find details of your nearest store, including a handy location map.



^ new parnell showroom

Last month, Instyle opened its new showroom in Parnell. Filled with beautiful upholsteries and leathers, curtain fabrics and wallpapers, its product ranges are sourced from around the world. Instyle is the exclusive New Zealand distributor of Sanderson, Svensson and Svensson, Markspelle, SvenskaKJ and Macquarie Textiles. The company also offers a new sampling loan service for all its product collections. To celebrate the showroom opening, each visitor to the new location will receive a 10% discount voucher that can be redeemed through any furnishing retailer. Call 09 574 3220 or visit Instyle at 16 Heather St, Parnell, for details.

Resene Marionette

Resene Mustang

home ideas group

The Home Ideas Centres continue to evolve and improve. Along with exterior and interior makeovers, their exhibits are also continually being upgraded. One exhibitor, The Laminex Group, recently unveiled an innovative new showroom at the Auckland centre, displaying its entire range of surface options. In Wellington, Caroma Industries has recently put the finishing touches on its latest Source showroom in the Home Ideas centre. Initiatives like this keep the centres fresh as an amazing free resource facility, with hundreds of companies and thousands of products on display, seven days a week, with free entry and parking.

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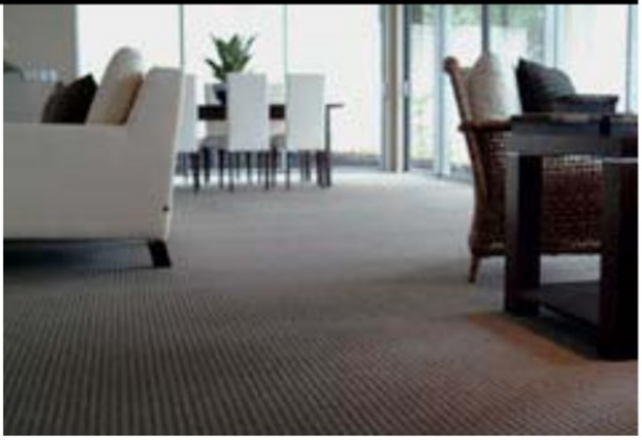

^ check mate

With its rich texture and self-coloured grid, Checkers from Norman Ellison is a new 100% pure New Zealand wool carpet. Checkers has the added bonus of being treated with Ultra-Fresh® to help eliminate common allergy triggers such as dust mites, bacteria, mould and mildew, helping to turn your home into a healthier place for your family and friends. For more information on where to purchase Checkers, call 0800 222 473 or visit www.necarpet.co.nz.

v kitchens by design

Kitchens by Design's new showroom is now open, located in the centre of Parnell's design hub. With three different kitchens on display, it features the latest in doors, benches and internal components. High-gloss painted finishes, veneer, glass, and products in Corian, granite and Quarella are also on show, along with examples of the company's bathrooms, laundries and wardrobes. Whatever your project, its consultants will work closely with you from concept ideas right through to manufacturing and installation. Visit the showroom at 1:4 Axis Building, 91 St Georges Bay Rd, Parnell, Auckland, for more details.

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Resene Spitfire

∧ american style

Featuring an electronic ice and water dispenser, water filter and LED temperature displays, the 546-litre side-by-side refrigerator/freezer from Smeg is the ultimate American-style fridge. Already a contemporary design classic, Smeg is the ultimate name in sophisticated kitchen appliances. To this, the design brings full-length stainless steel pole handles and side panels with fully concealed door hinges. For more information, visit www.applico.co.nz.

∧ pure indulgence

Velluto is Italian for velvet, and is also the latest addition to Cavalier Bremworth's residential cut pile range. Made from 100% pure New Zealand wool, Veluto is tufted at 1760g/m2 on a 1/8th gauge machine. This makes it eligible for a Wools of New Zealand Residential Extra Heavy Duty + Stairs grading, as well as resulting in a luxurious plush pile. Contact 09 277 6000 for more information.

a world of plumbing

Supplying everything from trade products to top fashion bathroom fittings, Plumbing World is also the only gas specialist in the country able to take care of all aspects of gas installation. The company is 100% New Zealand-owned, and operated by a co-operative of craftspeople committed to providing advice and helping you do your building or renovation homework. Its experts can also recommend plumbers, drain-layers, gasfitters, roofers and allied tradespeople nationwide. For more information, visit www.plumbingworld.co.nz.

Resene Craigieburn

Resene Rickshaw

side on

Resene Zylone Sheen has been a popular low-sheen waterborne finish for many years. That's why improving it is a challenge for Resene's chemists, who have to be careful to maintain the product characteristics that customers know and love. They've managed this delicate balance with a new formula designed to deliver an aesthetically pleasing lower side-sheen that also helps disguise minor surface imperfections simply by tricking the eye into not seeing them. Visit your nearest Resene ColorShop for details.

Resene Streetwise

shutter solutions >

Ever wished you could stop the neighbours looking into your apartment without losing the view, or that you could find a classy window treatment for an unusually shaped window? Santa Fe adjustable plantation shutters, from the company's heritage range, could be the answer. Handcrafted from western red cedar, with an optional paint finish in any Resene colour, these are a highly versatile solution for all interior or exterior wall openings. Freephone 0508 274 888 for your local agent.

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words: Rachel Macdonald

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the art of living

Sharon Finn Artist

Sharon Finn is a working mum and that's the way she likes it.

"I'm so fortunate," she says, "to be able to accommodate a fantastic family and still enjoy the other things in life that make me happy."

Because Sharon's always been a creative soul. For 10 years, while husband Neil was making music, she was closeted in the garden shed following her calling as an artist. She started with mosaics before moving on to chandeliers, attracted by the colour possibilities and finding most of what was widely available just too brash. She now has her own retail outlet, Sharondelier, on Auckland's Newton Rd.

"We bought the building as an investment, but then I realised how many people were sitting outside in the traffic every morning, bored out of their brains," she says. "I thought this might be the perfect chance to brighten up their day, so I started making practical – not just decorative – art."

That was two years ago. Now, Sharondelier is a lighting shop that also does a busy side-line in jewellery and busts for clients who come in off the street looking to enrich their lives with crystal and colour. Almost every time, Sharon simply starts the flow of ideas in her customers and then, more often than not, creates a custom-made glittering accessory for them.

She considers much of her art to be very feminine.

"I like pretty," she says, "and it's OK to revel in that, but at the same time the choice of base can make a chandelier as masculine as a customer wants."

"It doesn't matter what people are after – I can come up with something that suits their whimsy – and every piece is individual, embracing their colour schemes and aspirations," says Sharon. "The big thing is assuring them it's OK to be different; that they can dare to so openly display their own personality. Whether you're a guy wanting something strong in iron or brass, or a woman wanting a waterfall of crystal, your home is your retreat, and I don't think you should be judged on your choice of fixtures. Houses are for living and relaxing in. Anything goes!"

When it comes to her own home, Sharon describes her tastes as eclectic.

"I've always tended to live in older houses, with rich, dark rugs, and velvets and other sumptuous fabrics," she says. "I guess you'd kind of describe it as Victorian meets Moorish meets Moroccan, with a smattering of deco and modern thrown in!"

However, she does acknowledge that she can see how minimalism has its followers, tending to be easier on the eye.

"And what a great palette against which to show off a chandelier," she smiles. H

Sharon Finn started out making busts in her garage. Today, chandeliers and jewellery complete her portfolio of artistic endeavour.

Get the look with Resene Spanish White and Resene Deluge.

Find more magazines at www.MagazinesDownload.com

words: Keri Bridgwater

Resene Whizz Bang

colouring by numbers

It brightens and inspires our world, can sway our thinking and influence our moods. It reflects our tastes, personality and style. Where would we be without colour?

So, the question is, what's hot this season? As always, the answer seems to start with what we're going to be wearing. The importance of colour in the fashion industry is huge and flows inevitably through to our interiors, says Vicki Grainger of Auckland's Home Ideas Centre.

"When the latest season's fashions are released, it's interesting to see how the colours filter down into home furnishings and accessories a couple of months down the line," she says. "It's very exciting that colour palettes are influenced by designers from all the creative industries – the possibilities are endless."

While feminine pastels in aqua, greens and pinks were big over the summer, this season sees a colour palette more inspired by nature and lifestyle themes. The focus seems to be falling not so much on colour intensity, but on how we combine hues. It's about bringing together warmth, energy and an expressive contemporary mood to create a welcoming and harmonious environment in the home, says Sarah Mason, designer and colour specialist with carpet manufacturer Feltex.

She groups this season's colours into three themes: Nature Lux, Metro Moderne and Neo Baroque. The first is a palette of colour-saturated neutrals including warm golds and shades inspired by banana, tobacco and raffia, complemented by cooler greys, greens and silvers. The Metro Moderne palette is more industrially inspired, encompassing black and white, steel silver, neutral grey-greens, and milk chocolate, latte and cappuccino browns. These are lifted by warm red, orange and royal purple. Finally, the Neo Baroque theme is a palette of soft neutrals and pearlescent white, with delicate accents in champagne, ivory and skin tones. These are matched with palest pink, peach, lilac and aqua, showing that the shades of summer are still putting in a presence.

"Colour trends don't change overnight and it's exciting keeping up to date with colour use," says Peta Tearle, artist and designer at the Colour colour and design studio. "I'm always big on people using colour in a fresh way."

The simplest way to play with colour in your home is with paint. It's quick and easy, and it's no problem to change if you're unhappy with the results. And we're also becoming bolder in our use of colour to accessorise our walls, experimenting with textiles, artworks and carpets, and drawing our inspiration from travel, history and even recent events, says Sarah.

"People are definitely being braver with their wall colours and soft furnishings," she says.

What are you waiting for?

Find out more online at www.feltexclassic.com and www.homeideas.co.nz.

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home ideas CENTRE

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colours for 2006

There are no wrong answers when it comes to choosing colour. Whatever works for you is right for you. When you're working on getting the combinations right, check out the brand new Resene The Range 2006, a collection of 186 classic and contemporary colours, metallics, mineral effects and wood finishes created for tomorrow, today.

And what does The Range 2006 tell us about colour use? It shows us that colour partnerships are not about precisely capturing one hue, but more about combining shades and tones to achieve balance, atmosphere and aesthetic appeal. It's about shades surprising the senses, fresh and luxurious; grabbing attention without aggression; being eye-catching without being loud. It's about playful combinations of seemingly wild choices complementing more sustainable hues and about scattered accents emerging to become more dominant backgrounds.

Our desire for more relaxed living has seen The Range 2006's colours lighten, with many of the shocking brights turning pastel. Reds remain, but are overshadowed by pinks and oranges such as Resene Lip Service, Resene Alter Ego and Resene Whizz Bang.

Rich and classic, the versatility of brown continues to make it a popular decorating choice, albeit one that is likely to be replaced eventually by green. Browns can be mixed with persimmon oranges and fern greens for the eco look, or with vibrant blues and reds for an invigorating effect. For the more tempered tastes, clay orange, cream, soft blue and brown are comfortable partners.

Many greens are now darker and more saturated and edging away from the acidic hues towards mints such as Resene Paradise. However, the popular new palette pairing of soft yellow greens with fresh aquas, pinks and pale yellows offers a sophisticated and delicate colour story.

Blue-infused greens – new teals greener than aqua, such as Resene Beatnik – offer a botanical, organic note. Blue-greens feel distinctively different because of their recent absence from colour trends, and are easy to blend with a wide array of shades.

Natural neutrals also remain a safe choice, with new whites and fresh greys such as Resene Freestyling and Resene Trojan expanding the selection. Contemporary black and white still works well teamed with pale yellows.

The Range 2006 is available from Resene ColorShops nationwide. Call **0800 RESENE** (NZ), **1800 738 383** (AUST), or visit **www.resene.co.nz** (NZ), **www.resene.com.au** (AUST) for the Resene ColorShop nearest you. H

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words: Allyson Madsen

a georgian feast

There was a beautiful fallen chestnut tree lying on the shores of Lake Karapiro, and when I saw it, I immediately called my husband," says Sarah Powrie. "He got permission to remove it, then he milled it, dried it and, gradually, he transformed that tree into our kitchen."

Find more magazines at www.MagazinesDownload.com

Crafting classic furniture is Sefton Powrie's special talent. His wife Sarah's is designing interiors. Together, they created an elegant Georgian-style kitchen that suits the traditional look of their renovated villa and yet has all the functionality demanded by a modern lifestyle.

Sefton employs traditional mortise and tenon techniques to build his furniture. This means forming a join by wedging the tenon, or tongue, into the mortise, which is a slot cut into the corresponding piece of wood. A peg driven through both makes this one of the strongest mechanical joins possible, with no nails in sight.

He used this technique to build the solid wood façade of the kitchen, with floating panels that allow the wood to expand and contract with temperature changes.

"Solid wood takes the knocks and will withstand lots of wear and tear," says Sarah. "As a result, the look doesn't age or become dated."

Style-wise, Sefton opted for the late Georgian era.

"The cupboards of this period are higher than they are wide, with graceful long lines that allowed us to take advantage of our 11-foot-high stud. By contrast, early Georgian and Provincial styles are more pragmatic, with panels that are wider than they are high, focusing more on what goes into the cupboards, rather than on elegance."

Ceiling colours will always appear darker than they do on the wall. If in doubt, choose a shade that's half a tone lighter.

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Old English kitchens were often composed of free-standing pieces of furniture and Sarah has incorporated that look with the island, which has the appearance of a substantial cupboard.

"I compromised a little on bench space in order to have the island, which gives two access points to the kitchen," she says.

The black granite benchtops, which echo the old marble worktops in kitchens of the past, are also very modern looking and contrast well with the stainless steel sinks, stove and rangehood.

"I don't think the fixtures and fittings should slavishly follow a certain period," says Sarah. "The materials should serve the functionality, and the textures and products need to work well together, as the wood, granite and stainless steel do in this kitchen."

Old English kitchens often were composed of free-standing pieces of furniture.

For an open plan kitchen and dining or living area, use the same paint shade and type throughout. Start with Resene Zylone SpaceCote in the kitchen and work outwards.

Find more magazines at www.MagazinesDownload.com

Candelabrum, candlesticks, plates, glasses and pots: Ambiance

Resene Butter

Flowers: Vida Flores

Resene Milk Chocolate

Fabric: Atelier

Resene Marsh Green

Pot hooks: The Epicurean Workshop

Resene Soft Mint

Get this interior look with Resene Zylone SpaceCote, tinted to Resene Butter and Resene Zinc White.

Resene Zinc White

Resene Oak

A feature of the kitchen is the suspended pot rack that floats on invisible wires. "It is an ever-changing piece of art," says Sefton. "It can hold pots and pans or drying flowers and onions."

The dining room adjoins the kitchen and features more of Sefton's craftsmanship. The spacious oval table is fashioned after an old Irish wake table, surrounded by wavy-line ladderback chairs, typical of English designs from 1780.

"Even in an old-style kitchen, you can be careful to avoid kitsch," says Sefton. "In many cases, you can create a very interesting look with the juxtaposition between the old and the new." H

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In a great kitchen where a designer freestander is required, the Baumatic BK2385 is a winner. This unit features 9 oven functions including fan forced, LED fully programmable clock, removable side racks for easy cleaning and a 4 element ceramic cooktop.

BK2385

MegaChef3

Megachef3 Wall Oven

For an elegant clean cut fully featured oven the Megachef will suit any kitchen. This oven has 13 functions including super fan forced, a side opening door, removable side racks and easy clean enamel. Additional features include a fixed grill, cooling fan, and comes with a pizza stone. This oven also features a mark resistant coating, for easy cleaning.

Dishwasher

This Baumatic dishwasher offers a mark resistant stainless steel door with an electronic control and a delay start timer. It also features 7 wash temperatures and 4 washing programmes, anti leak / anti flood device, adjustable upper rack, collapsible plate racks, concealed element and a self cleaning stainless steel micro filter.

BKD64SS

BK6FZ

Washing Machine

The top loading 6kg fuzzy logic washing machine. It features 4 wash programmes, 5 process options per programme, 4 water levels, 3 water temperatures. It also features a personal programme option with an alpha numeric control panel, double water entry, a child safety lock, anti blocking of the pump system, and power spikes protection.

Make-up for your kitchen

Baumatic is available from Kitchen Things and Betta Electrical. Please visit www.applico.co.nz to find the store nearest you.

Find more magazines at www.MagazinesDownload.com

words: Keri Bridgwater
pictures: courtesy of The Fireplace

cleaning up our act

Home heating has become a primary source of air pollution in many urban areas. One of the new national environmental standards that came into force last October looks set to change all that.

Despite a low population density and close proximity to the sea, there are more than 28 urban centres across New Zealand that show unacceptable levels of air pollution. Due to growing concerns regarding poor air quality in a number of these regions, last October saw the implementation of a government-approved environmental standard designed to address the problem. Basically, there are now parts of the country where it is illegal to install open fires or non-compliant woodburners in order to heat your home.

Based on comprehensive consultation, research and scientific evidence, the standards require councils and communities to work together to help reduce fireplace emissions. They are the result of studies into the effects of dioxins and other toxins, investigations of outdoor air quality in urban areas, and the design of woodburners. Local councils are now obliged to monitor and publicly report on air quality if pre-set levels are exceeded.

One key area to be targeted in rectifying the issue is the use of open fires and woodburners. The government aims instead to encourage homeowners to consider more environmentally sound heating options.

From September this year, a revised design standard for new woodburners will come into effect, the timing of which should allow an adequate transition period for those

Volatile organic compounds (VOCs) in paint can affect your indoor air quality. Look for low VOC emission paints from the Resene Environmental Choice range.

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individuals and businesses affected. Previously, there has been no mandatory emission level for woodburners installed in most regions of New Zealand, although a large proportion of such appliances have been tested to New Zealand Standard 4013 and comply with the 4.0g/kg emission limit specified in that rating.

Implementing a national standard for woodburners will entail appliance testing and approving, and will incur administration and compliance monitoring costs. The standard will also result in a reduced choice of burners available on the market for householders, and manufacturers being unable to sell appliances not meeting the required emission limit.

New Zealand homes have not traditionally been designed for warmth or energy efficiency. As a result, many of them take a fair amount of energy to heat. To coincide with the introduction of the new standard, the Ministry for the Environment is working with Energy Efficiency and the Conservation Authority on an initiative named the Warm Homes Project.

This scheme, based on a national survey last year, initially looked into how families heated and insulated their homes, and what influenced consumer choices in this regard. It also looked at how households could be encouraged to make their homes more energy efficient by such means as upgrading insulation and considering switching to greener energy sources, such as gas. The data is still being processed, but results are expected to be made public later this year. H

burn smart

- ☐ Always use well-seasoned wood.
- ☐ Create small, fast-burning fires.
- ☐ Never leave your fire to smoulder overnight.
- ☐ Never burn rubbish materials, plastic or painted wood.

tips to keep your home warm this winter

> Installing or upgrading insulation in ceilings and under floor areas will not only keep your house warm but reduce your energy bill.

> If you are installing new heaters consider some of these options: Low emission woodburner, heat pump, pelletburner or flued gas heating can all cut costs and heat your home more effectively.

> Remember, thermal-backed curtains are a great way to retain heat in the home.

WHO indoor air pollution study

According to The World Health Organisation (WHO) report 2002, indoor air pollution is responsible for 2.7% of the global burden of disease.

More than two billion people worldwide continue to depend on solid fuels, including biomass fuels (wood, dung, agricultural residues) and coal, for their energy needs.

Cooking and heating with solid fuels on open fires or traditional stoves results in high levels of indoor air pollution.

Indoor smoke contains a range of health-damaging pollutants, such as small particles and carbon monoxide. Particulate pollution levels may be 20 times higher than accepted guideline values.

To combat this substantial and growing burden of disease, WHO has developed a comprehensive programme focusing on a thorough evaluation of the various health and broader impacts of interventions to reduce indoor air pollution; and encouraging and supporting the assessment of the national burden of disease due to indoor air pollution, and the cost-effectiveness or cost-benefit analyses of interventions.

WHO recommends your home is kept warm. A warmer home reduces the risk of many respiratory and cardiovascular diseases.

then there's gas…

> Natural gas currently provides 30% of the country's total primary energy.

> Gas-fired electricity generation is likely to be the most cost-effective large-scale energy source for medium-term generation capacity requirements in the North Island.

> The most common gas used domestically is natural gas, which is distributed around the North Island to some 200,000 residential, commercial and industrial customers. Bottled gas is a highly practical heating, water-heating and cooking option for households not on a gas line.

> Gas accounts for 16 percent of the total North Island energy market – including the LPG used in vehicles.

> Most of our gas comes from two large Taranaki fields – the onshore Kapuni field and the offshore Maui field.

> On geological grounds, scientific opinion indicates there is every reason to believe New Zealand has not yet discovered all its gas resources.

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words/pictures: Tamsin Vuetilovoni,
Auckland Regional Council

all washed up

You've just finished painting your bedroom with waterborne paint. Although you'd like to sit back and admire your handiwork, the paintbrush and roller need to be rinsed off. Where do you do this?

(a) down an outside drain/stormwater drain
(b) at an inside sink
(c) onto the lawn

If you chose **(a)**, you could be harming the fish, insects and plant life that live in our urban waterways. There are, for example, around 1,300 urban streams running through Auckland's backyards, let alone the rest of Australasia. All stormwater drains flow directly into these, into our lakes, or directly into the sea carrying with them any pollutants, which can drastically alter these environments.

The best place to rinse your brushes is either at an inside sink, all of which feed to the sewerage treatment plant, or onto the lawn.

The Auckland Regional Council Water Pollution Response Team's advice to DIY'ers when carrying out activities such as painting, sanding, plastering, concreting, and even waterblasting is to:

> Wash out any concreting equipment, such as concrete mixers, spades, or wheelbarrows, onto the lawn, away from protected trees, making sure washings safely soak in and don't flow to an outside drain.

> Wash out paintbrushes used in solventborne paints in a container with thinners. Allow the paint to separate from the thinners, let it harden and dispose of it in the domestic rubbish. If you need to dispose of the thinners, take it to the Hazmobile. Visit www.hazmobile.co.nz for more information.

> Let excess plastering waste dry and dispose of it in the rubbish bin. Wash plastering equipment on the lawn.

> Clean up paint chips and dust from sanding and dispose of them in a rubbish bin.

> When waterblasting roofs, block off or disconnect downpipes. Direct the washwater to a lawn or garden, or collect it and divert it to an inside drain. If you're using chemicals, always try to direct your washwater to the sewer system via an inside drain.

> When waterblasting driveways, prevent any water entering the stormwater system by covering or sandbagging around any driveway drains and directing the washwater onto the lawn.

> Ensure driveways are swept clean rather than washed down – every little bit helps.

For more information, phone 09 366 2000 and ask to speak to a Pollution Response Officer or visit www.arc.govt.nz.

To report water pollution, ring the Auckland Regional Council 24-hour water pollution hotline on 09 377 3107. Contact your local council in other areas.

To find out more about minimising the effects of decorating on the environment, visit www.resene.co.nz/paintwise.htm.

Find more magazines at www.MagazinesDownload.com

words: Sue Reidy

art
speaks louder than words

Know a little about art, but perhaps you're not confident about your judgment? Do you feel intimidated by the whole notion of buying an original work of art?

Forget the fear factor – it can be fun. Original art can also be a very good investment.

There are a number of art consultants throughout the country who can advise you. Although they are not affiliated to a particular gallery, most will receive a commission from a gallery if they sell a piece of art from one of its artists. So, drawing on the expertise of a consultant, it shouldn't cost you anything, other than perhaps a fee to cover an initial discussion to establish the brief and confirm the budget. Some consultants may charge for this, based on an hourly rate, much the same as an interior designer.

Visit Resene's online art gallery at: **www.resene.co.nz/artists/artists_canvas.htm** to see how Resene paints have been used in artworks.

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Left: Chinese Whispers II by Stephan Bambury, Jensen Gallery.
Above: Thom, 2004, oil on linen by Gavin Hurley.

Auckland art consultant Lenore West has been buying contemporary New Zealand art for more than 20 years and operating independently for the past four years, working mainly from word-of-mouth referrals for private and corporate clients. She has formed close associations with a range of dealer galleries and artists.

"I like to meet the client in the environment where the art will be installed and establish what the client's preference is for – paintings, photography, or sculpture. If it's a painting, we discuss whether the focus will be on landscape, figurative, ethnic, or abstract work. They may wish to introduce a lot of colour into their interior or, alternatively, something monochromatic."

She has a critical piece of advice for anyone new to purchasing original art.

"Buy something you love. Don't buy it just because someone tells you to, and please don't buy art simply because it goes with the sofa. Take the long view. You may move house or the fabric on your sofa may change after a few years. Hopefully, the art you buy will outlast any interior trends."

There's no substitute for doing your homework. If you want to pick yourself one special piece of art, or indeed begin to build a collection, you'll be assisting an artist to make a living from their art by buying an original. If you don't know where to start, then inform yourself about the local art scene. Develop your eye. Visit both the dealer and public galleries, and make sure you regularly go along to exhibitions.

"Familiarise yourself with what's going on in the current art market," advises Anna Bibby of Auckland's Anna Bibby Gallery. "Talk to the dealers about the artists they represent and get a feel for what you like. You'll do better if you buy art in an intelligent way."

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cleaning your pictures

Keep your art away from direct sunlight, as anything that will fade your carpet will fade your art. Be careful not to let direct sunlight shine on your art.

Hang your art in neutral climates, away from excessive humidity or dryness. Too much moisture can cause mats and prints to buckle or mould over time. Extreme dryness can also unfavorably affect the artwork.

Framing your artwork adds to the life of your art. Be sure to ask for 100% conservation materials when framing your art, such as cotton-rag matboard and acid-free backings. This combination results in the best long-term protection of your art.

Keep an eye out for pollutants and contaminants in the environment. Art is just as susceptible to environmental damage as we are.

Check your framed artwork about every six months, front and back, for signs of damage such as cracking and mould. Paper conservators may be able to repair any damage that has been done and help you with preventative maintenance for the future.

Do not spray cleaner of any kind directly onto the framed piece. Rather, spray cleaner onto a cloth and then apply it to the glass or perspex.

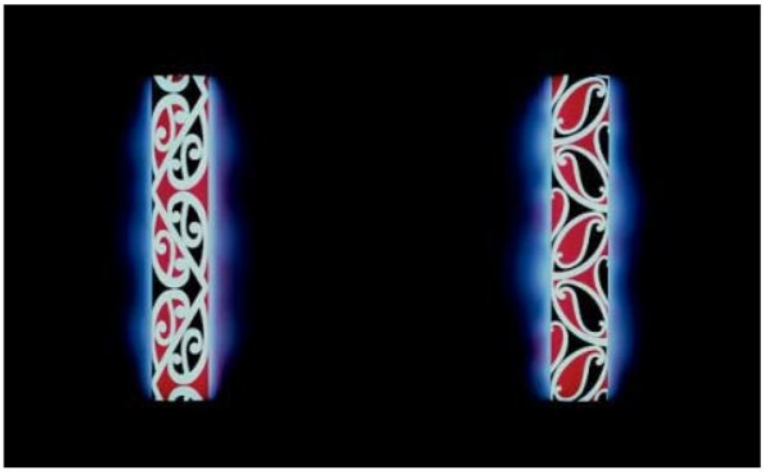
Anna focuses on emerging and mid-career New Zealand painters, such as Gavin Hurley, Emily Wolfe, Peter Robinson, and younger artists, such as Samantha Mitchell and Tim Thatcher. A lot of dealer galleries have reading copies of catalogues on their artists' work. Anna has assembled a folder of information on each of her artists, which is available to anyone visiting her gallery.

Reputable art magazines such as *Art New Zealand* and *Art News*, both quarterly publications, are well worth reading regularly. There are also several great recently published books about contemporary New Zealand art, including *Contemporary Painting in New Zealand* by Michael Dunn; *Mataora: the living face: contemporary Maori Art*, edited by Sandy Adsett, Cliff Whiting and Witi Ihimaera; and *Forty Modern New Zealand paintings* by Francis Pound. Continuing Education classes run by the universities also provide excellent art lectures from experts such as Helen Hagen and Sue Gardiner, as well as from regular contributing artists.

If you're buying a painting or a print, good framing is essential to protect the painting. Paintings on canvas may not require framing at all – take advice from a reputable framing service.

For those who don't have the budget to buy an original painting by an established or even an emerging artist, take heart. There is a strong market for lithographs and screenprints. You can easily pick up limited edition original prints by established artists such as Stanley Palmer, Dick Frizzell and Ralph Hotere.

Christchurch's PaperGraphica is a gallery that specialises in prints and is attached to a print workshop where it produces limited editions. Its printmakers work with leading artists from all over the country, including John Pule, Kathryn Madill, Philippa Blair, Barry Cleavin and Fatu Feu'u, producing lithographs, etchings and



Top: Propeller by Chiara Corbelletto, Bath Street Gallery.

Above: Michael Parakowhai from the series 'The Bosom of Abraham'. Image courtesy of the Artist and Michael Lett Gallery.

You can browse more modern art from these galleries at www.michaellett.co.nz or www.bathstreetgallery.co.nz.

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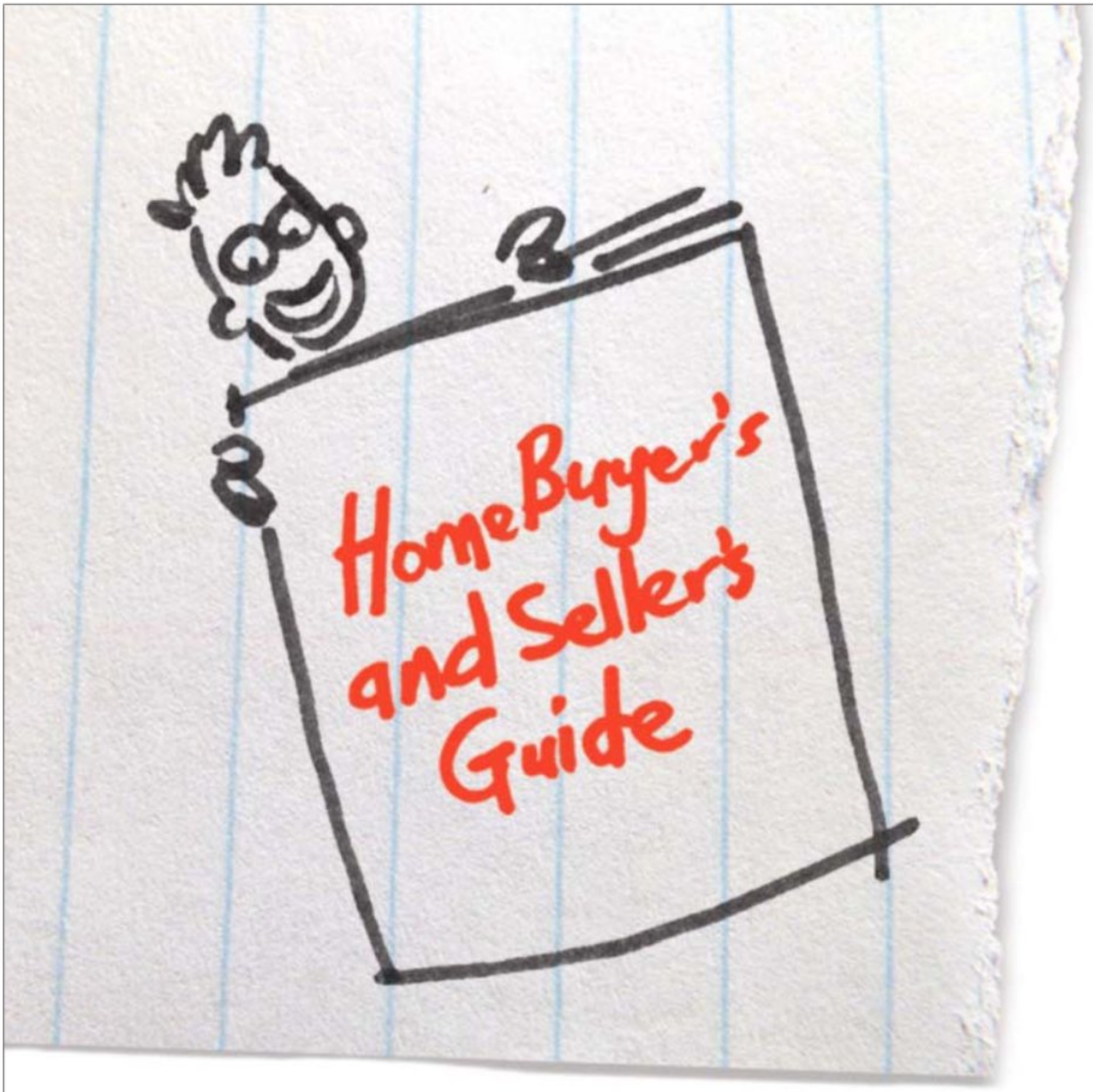

Here's some great advice on the house.

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Lavender* WC63/2HT

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Left: Nikau – Karamea 2004 by Stanley Palmer.

woodcuts. It has formed long associations with some of the artists – specialist lithograph printer Marian Maguire has been printing Ralph Hotere's work for almost 20 years.

Print runs range from 20 to 35 copies, and the gallery's prices range from $200 to $10,000, with the vast majority selling for between $200 and $1500. Prints by artists such as Hotere can start at $5000, and the same goes for artist Bill Hammond.

"We get students who will buy a print on layby and pay it off over a period of months," says PaperGraphica's Nigel Buxton. "They're buying art for the love of it. And if they keep buying over the years, they may well end up one day with a nice collection of prints worth a reasonable amount of money."

There are also a number of galleries dedicated to the sale of photography, for example the Paul McNamara Gallery in Wanganui, which has work by photographers including Mark Adams, Derek Henderson, Anne Noble, Fiona Pardington, Peter Peryer and Ann Shelton, as well as dozens of others. Most dealer galleries will have one or two photographers in their stables.

Muka Gallery in Auckland, which is well known for its Muka Youth Prints project, was started in the mid-80s by Belgians Frans Baetens and Magda Van Gils. They continue to produce lithographs of the highest standard for leading New Zealand artists.

In other words, don't just think paintings when you're looking for your art. Think outside the square. Young artists like Gavin Hurley are making cut-outs. You can purchase ceramics by Peter Collis, or John or Richard Parker; cast glass by Ann Robinson, Emma Camden, or David Murray; blown glass by Stephen Bradbourne, Emily Siddell, or Gary Nash. Sculpture also plays a key role in the New Zealand art scene – think Terry Stringer, Christine Hellyar, or Jacqueline Fraser, to name a few. Another medium is lightboxes – you might like to check out work in this area by Jim Speers or Michael Parakowhai.

There is some superb New Zealand art currently being produced across a vast range of mediums and price ranges by very talented artists. We've barely scratched the surface of what's on offer here. You won't regret purchasing a piece of original art and it will enhance your environment for many years to come. H

all hung up

The way in which you hang art can make a big difference. Avoid hanging one small picture on a huge expanse of wall. Your art looks better when it seems to extend the lines of furniture, windows or doorways.

Decide where to hang the artwork, keeping in mind the feel you'd like your room to have. Smaller pieces hung together will overwhelm a small room. However, grouping multiple pieces in a larger room adds interest. The right piece of art also makes nooks and crannies more warm and inviting.

Sketching the wall, furniture, and artwork on graph paper before you hang your pictures can help you visualise the final result by conveying the size and the scale of the pieces you are working with.

Large pictures look best centred over sofas or consoles. They are meant to be the focal point of the room and work well in a large wall space.

Also be aware that how you display your art can be as personal as the work itself. For example, you may want to hang a painting where it's visible to you when seated in your favorite spot.

Once you've decided where you'd like to hang your art, measure to find the centres of the piece. Allow for the drop of wire, and make a mark on the wall where you will put the hanger. Choose an appropriate hook. You might want a two-piece nail-and-hook, or a one-piece hook with a disk that keeps the straight part from going completely through the wall. Heavier art should be hung with a hollow-wall anchor. A picture hook will protect your walls and bear the weight of the picture. If this sounds confusing, the easiest thing to do is purchase a picture hanging kit at your local hardware shop. It contains everything you need to hang your art.

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words: Sue Reidy
pictures: Matthew Williams

a passionate life

Meghann Stewart Artist

Artist and mother Meghann Stewart freely admits she is meticulous – even obsessive – about most things. Fifteen years ago, in her mid-20s, she experienced a health crisis that turned her attitude to life completely on its head. Being diagnosed with an acoustic neuroma tumour that left her deaf in one ear and partially blind in one eye gave Meghann a sense of urgency about using her time well in activities that would give purpose and meaning to her life.

A self-taught artist, and the busy mother of three children, Meghann has been painting for six years. She has adopted a very disciplined approach that sees her painting three days a week in her Kingsland studio.

She is also involved in organising a mural at Auckland's Kohimarama School, which her children attend. It will be rendered in Resene paint and reflect imagery from a school camp in which she participated with her daughter.

"As a child, I attended 13 schools in four different countries. That's why I feel so passionately about giving my kids a sense of belonging and why I throw myself into school activities."

Unsurprisingly, she can't abide clutter.

"I like everything to have a place and a purpose. Fortunately, our house is on two levels. The kids' mess stays downstairs and we use the upstairs environment for relaxing, eating and talking."

Meghann describes the look of her house as minimal and monochromatic.

"I use art to provide the splashes of colour – my house is full of my paintings. I particularly love greens and reds." H

Get this look with Resene Copyrite.

View Meghann's art at **www.mjsart.co.nz.**

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words: Allyson Madsen

alternative ideas for this exterior on pages 68-70

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pictures: Mark Heaslip

going with the flow

A well-designed garden pathway is like a good friend, leading you confidently through the landscape and ultimately bringing you to a clear destination.

The de Lautour/Jacob family needed such a pathway that would draw visitors past their front garden, beyond the inviting French doors into the lounge, and direct them straight to the front door, which is actually on the side of the house.

Dorothy de Lautour and her husband, Brian Jacob, have just completed a major renovation of a two-bedroom bach, which is set towards the back of the section. They built forward and up, gradually converting it into a spacious four-bedroom home that would comfortably accommodate them and their three small children.

"We made a conscious decision to place the front door on the side of the house," says Dorothy, "but that did create some challenges."

Directing visitors to the front door was just one of the objectives of the garden. Another priority was to create a private and welcoming space that would feel like an outdoor room. With French doors opening out from the lounge, Dorothy was hoping to establish a natural flow between the indoor and outdoor spaces.

A new drive needed to be built leading to a new garage, all-new planting was required and the pathway needed to be designed. Dorothy wanted a low-maintenance garden with a relaxed ambience. She enlisted landscape architect Brett Maclennan of Price & Humphreys Landscaping to give shape and form to her ideas.

"The brief required some significant hardscaping for the drive and walkway, but we also wanted to build a structural garden that had a free-flowing feel," says Brett.

The property is fenced at the street and the new concrete drive curves around to the garage. It is screened from the garden by olive trees, which define spaces and structure within the garden.

Stepping stones of concrete that match the drive lead past the olive trees, protruding up from the ground to the elevated boardwalk. Built from macrocarpa, the boardwalk is raised above street level, but sits lower than the deck, which reinforces the distinction between the pathway and its surrounding elements.

> Stepping stones of concrete that match the drive lead past the olive trees, protruding up from the ground to the elevated broadwalk.

"We planted Pratia puberula to delineate and soften the edges of the stepping stones and to separate them from the main deck," says Brett. "Olive trees and panels of bay on the other side of the boardwalk will provide screening from the neighbours as they grow and fill in, helped by two flowering climbers, Tecomanthe speciosa and Pandorea pandorana."

The grey-green olives and blue-flowering P. puberula complement the pale weatherboards and royal blue trim of the house.

"We used lots of colour throughout the garden," says Brett. "Flowering plants, used in repetition, can contribute to a softer, more informal feeling."

For the main garden, Dorothy wanted a grassy area that felt enclosed and would provide a good space for the children to play. This is anchored by two mature trees: a liquid amber, the green leaves of which transform to a radiant bronze every autumn, and a deciduous camphor tree.

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With the screen of trees, the garage and the back of the house, the garden feels very private.

"Blocked planting defines the lawn, creating an informal frame, which gives the impression of a secluded area," says Brett.

Dorothy says her children now run freely from the lounge to the liquid amber tree, where they climb up to a platform, their special place overlooking the garden.

"While it is not formal, the garden definitely has some structure," says Brett, "but it is simplified in that you don't have a lot of different plants. We have included a range of colours and textures to provide year-round interest."

"My favourite is the Aoenium arboreum schwarzkopf," says Dorothy.

Several of these unusual plants, with dark bronze stems crowned with full, plum-coloured rosettes, are strategically positioned in pots to create focal points within the garden, a typical element of a structured design.

"They are so striking," she says. "It's these distinctive, unusual things that catch your eye and really make the garden special." H

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flower power

Colour is making a big splash in today's gardens. According to landscape architect Brett Maclennan, flowering plants are becoming very popular.

"We are seeing people moving towards softer gardens that are informal but still stylised," he says. "They have richer, lusher hedges, and lots of colours and flowering plants mixed with different textures of greenery."

To work best, plants should complement the materials and colours of your home and hard landscape. Colour can also define garden spaces or accentuate focal points and architectural features. Here are some plants that work well in Dorothy de Lautour's garden:

flowering plants

> Ajuga reptans: This ground-hugging runner sends up spikes of purple flowers that softly border the stepping stones leading up to the boardwalk.

> Aoenium arboreum schwartzkopf: Tall chocolate-bronze stems hold burgundy flowering rosettes that remain stunning year round. Planted in pots, they create focal points in the garden.

> Clivia miniata: Tubular orange flowering heads are framed by dark green leaves and provide a showy display that complements the colours of the exterior joinery. A great plant for dry shade.

> Pratia puberula: A profusion of starry blue flowers crown this carpet-forming plant that is used to soften the edges of the boardwalk and to complement the blue trim around the windows and doors.

> Helleborus orientalis: Blooming in winter and early spring, the large nodding flowers grow above clumps of dark green leaves. Flower colours vary from pure white to burgundy red.

foliage plants

> Ferns: Providing texture and a lime-green tone to the colour palette, they fill in under the mature trees in the garden.

> Olive trees: With smooth grey trunks and grey-green foliage, olives blend well with the pale grey of the house. Planted as a screen, they are also positioned in pots to create areas of privacy.

> Mondo grass: This fine-leafed species forms a dense, soft mat and bears pale purple flowers in summer. It makes a soft edging around the deck and sides of the house and garage.

Acenium arboreum schwartzkopf

Resene Anticipation

Clivia miniata and ferns

Resene Freestyling

Ajuga reptans

Resene Storm

Olive tree

Resene Heartbreaker

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Resene House White

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on the following pages, find three alternative style suggestions for this garden

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schist

Palmers

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mini woody uplight

ECC

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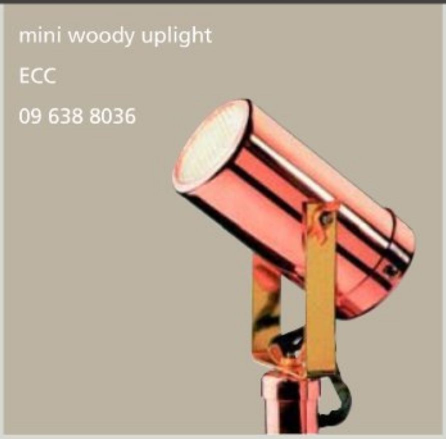

>

red mondo

Photo courtesy of Mike Thorsen

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Resene Dark Knight

Resene Cargo

Resene Lemon Grass

<

walkway light

Hunza

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>

wooden swing seat

Alfresco

09 309 3643

Haydn Sawyer, of Haydn Sawyer Architects, suggests this for an alternative look:

A modern, contemporary look could incorporate a curved walkway to soften the access route and create harmony between the house and garden. A corrugated iron screen at the end would hide interior living areas from view. Raised lighting could flank the walkway, while new plantings at a central point would add texture. In the garden, horizontal corrugated iron could balance the height of the tree, with uplights to make the corner inviting. A swing seat would create an element of movement for children and adults alike. To help define the lawn and create a walkway around the house, borders could be replaced with crazy paving, joining up with the curved decking at the entrance. Existing planters could be grouped for focus, while rust colours could be incorporated in the planting to complement the existing house colours.

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alternative solution

<<

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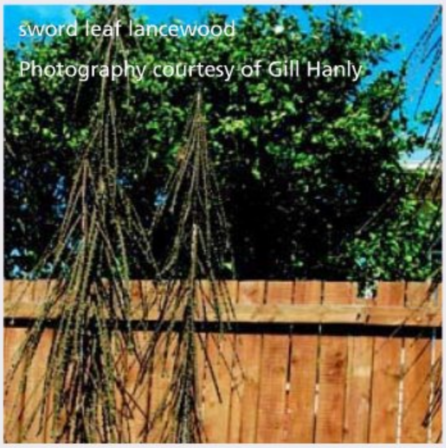
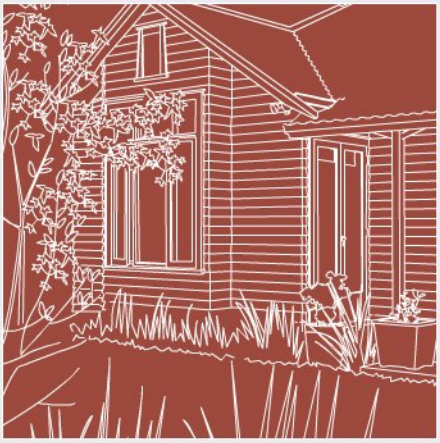


sword leaf lancewood

Photography courtesy of Gill Hanly



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mini woody uplight

ECC Lighting

09 379 9680

>>

tussock grass

Photography courtesy of Gill Hanly

Delwyn Shepherd, director of Xcape Design, suggests this design alternative:

Working with the existing features, a different character could be incorporated into this garden space by splitting the timber boardwalk into three sections to form a stepped or zig-zag walkway. Planting sword leaf lancewood, interspersed with groups of trees, between the verandah and the boardwalk could add dimension, definition and structure to the entrance. The lancewood would mirror the tall, linear lines of the verandah posts and, combined with boundary plantings of nikau palms, would lend an architectural theme to the space. For depth and texture, the garden could be underplanted with native tussock grass and – for low maintenance and visual appeal – mulched with kaiaua boulders. Uplights could be used to highlight both the plants and an oriental trellis fence screening the boundary. The trellis fence could be stained to match the window trim, adding colour and strong directional lines to the garden.

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Resene Blank Canvas

Resene Aubergine

Resene Moroccan Spice

Resene Woody Bay

<
nikau palm
Photography courtesy of Gill Hanly

>
ornamental citrus
Photography courtesy of Gill Hanly

Ashley Warrington, landscape designer at Urbane Landscapes, suggests this design alternative:

A refined, yet elegant feel could be created by contrast and texture in the garden. Creamy coloured stone pavers could replace the walkway and make an inviting path to the property entrance. The doorway could be flanked by two ornamental citrus trees in sandstone pots, while the pathway itself could be planted with a mixture of grasses and palms. To add texture and define the space, bluestone cobbles could be used to edge the lawn. The rear fence could be stained in a dramatic colour, such as Resene Woody Bay, and nikau palms could be planted along it at intervals to add definition and incorporate some clean lines. Uplights could be used throughout the garden to display the tree and plantings, and to create atmosphere at night. The windows could be repainted in Resene Aubergine to incorporate more colour into the palette and complement the finished look.

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words: Kelli Raybern
pictures: taken by Simon Devitt at Allium

room to grow

When your children wake up, what do they see? Careful consideration of colour, style and quality can make children's bedrooms fun and comfortable now, and adaptable for their needs and wants as they grow older.

The environment in your children's bedrooms can affect their sleep and their moods. The look and feel of their bedrooms can determine their desire to spend quiet time at play there – that's peaceful time for you! – and to share their personal 'home' with friends.

Let's start with colour. Psychological research indicates that soft, soothing tones make an ideal background, while the ever-popular pinks, purples, lime greens and reds are great for feature walls and accents. This allows your child to stamp their personality and preference on the room without overpowering it.

According to psychologist Dr Shelley Wu, colours can have physical, emotional and behavioural effects. Bright red, for instance, has been shown to raise blood pressure, respiration and heart rate. Emotional and behavioural effects are less universal, as they are influenced by society and culture, but in general Dr Wu suggests:

> Red rooms can promote activity, which is probably not ideal when you're trying to get your child to sleep. By all means, use it as an accent, but save large doses for play areas elsewhere in the house.

> Yellow used in small amounts or softer tints is cheerful, sunny and inviting, and is a popular choice in nurseries. Too much really bright yellow, however, can be hard on the eyes.

> Blue relaxes the nervous system – soft shades of blue stimulate the body to produce calming chemicals. If you want to use stronger or darker blues, combine them with a lighter shade or bright accents to stop the room from closing in.

> Green is the colour most strongly associated with nature and can have calming, relaxing effects.

Children's bedroom designer Rachel Sandy, owner of The Junior Room in Silverdale, Auckland, advises judicious use of colour in your child's room, combining sensible with fun.

"If any colour is too strong, too dominant in the room, it is going to affect the child," she says. "Even if your child really likes a certain colour, you can use it without it going overboard."

Use bright colours in feature walls and pick up decorative themes (think farmyard, fairies, cars, or butterflies) in linens, accessories and artwork.

"If a child's room is too childish or too quirky, it has to be replaced too soon," she says. "People now tend to buy one or two themed items, so they can adapt the look of the room at a minimal cost."

While duvet sets and accent pieces may be selected to last just as long as your child's fairy or farmyard phase, furniture should endure. Pieces with a classic style, in

The Resene KidzColour chart is a great starting point for decorating children's rooms.

Remember, wall colours can be easily changed as a child grows and tastes change.

See the online Resene Inspiration Gallery at **www.resene.co.nz/homeown/decorating_inspirations/index.htm** for ideas on how others have redecorated children's bedrooms.

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softer colours, are likely to outlast years of changing inclinations. And remember, you can always repaint furniture to keep up with major shifts in childhood opinion.

"Structurally, though, furniture needs to grow with your child. It's got to last, take knocks, and do what you want it to do, for many years, not just for one year," Rachel says.

When making decorating decisions, most parents want to guide their child's thinking to ensure a reasonable outcome. In terms of major purchases, it pays to visit stores without your child first, selecting a couple of options you're happy with, so your child can have an either/or choice instead of free rein.

"They need a little bit of input, but at the end of the day, if it's new and it's cute, they're usually happy," Rachel says.

And that result is definitely worth achieving.

"A child's bedroom gives them comfort, security and their own space. It is so important to them." H

current trends in children's décor

- Mosquito nets in girls' rooms.
- Wall art – This can be fun, kid's-style art or more adult pieces, such as old-fashioned nautical maps to go with a boat theme, or textbook/ encyclopaedia-style pages to complement a butterfly theme. A collage of fabrics, photos or other momentos can make a great piece of personalised art for your child's bedroom. Or let them play on the walls for themselves – try Resene Blackboard Paint or Resene Magnetic Magic Paint and let them create their own artworks in their own spaces.
- Fun floor mats – Try, for example, surfboard-style mats to go with beach-themed settings.
- Do you remember having the same duvet set for most (possibly all) of your childhood? These days, many parents replace their children's duvet sets every two to three years.
- Storage, storage, storage – Children need a little empty floor space to play in, so keeping toys and other belongings tucked out of the way is important. Storage units that slide under the bed, large-capacity wardrobes, dressing tables with plenty of drawers, and wall-bracket shelves can all help ensure that there's a place for everything in your child's room.

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diy kidz

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DIY Kids Quiz

Can you answer these questions?

1. If you mix equal quantities of red paint and blue paint, what colour paint do you end up with?
2. If you were painting the living room wall, what common piece of equipment might you climb on to reach the higher parts of the wall?
3. Before starting to paint, it is a good idea to ____ the paint thoroughly with a flat stick to make sure the paint is well mixed.
4. If you want to paint a large flat area, you might use a _____ instead of a paintbrush to make the job faster.
5. What can you buy in rolls and stick onto your bedroom walls to get a great new colourful effect without using paint?
6. If you want to try out a particular paint on your walls to see if the colour is right, you can use a small ____pot first.
7. What do we call the framework that painters sometimes put up against the outside of a house to make it easier to paint the high parts?
8. You should always _____ your paintbrushes thoroughly when you have finished painting otherwise they will become stiff and hard.

ANSWERS

1. Purple
2. Ladder
3. Stir
4. Roller
5. Wallpaper
6. Test
7. Scaffolding
8. Clean

WORD FIND

S	A	R	P	A	I	N	T	B	R	U	S	H	F	A
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E	C	X	O	B	E	P	I	K	L	D	T	I	N	S

find these words hidden in the grid:

Dab
Gloss
Paintbrush
Pastels
Polyurethane
Preparation
Red
Roller
Sanding
Scrape
Shiny
Streak
Testpot
Texture
Tins
Tools
Undercoat
Wallpaper
Wet
Yellow

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DRIVE TIME

Children will make something out of anything. Here's a way to help them make a car out of a supermarket box.

You're going to need: Cardboard box, scissors, Resene Art Action – student acrylic paint, glue, paper plates, foil pie plates, heavy string.

Help your child cut all the flaps off a cardboard box, except the lower flap at the front. Now, it's time to paint the box up like a car. Let them choose a snappy colour, and don't forget to draw on the doors and handles. They might even like to paint a dashboard and window winders on the inside. Once the box is dry, they can glue paper plate wheels to the sides and pie dishes on the front for headlights. Make straps from front to back on each side from the string, step in and drive away!

Paper Bag Puppets

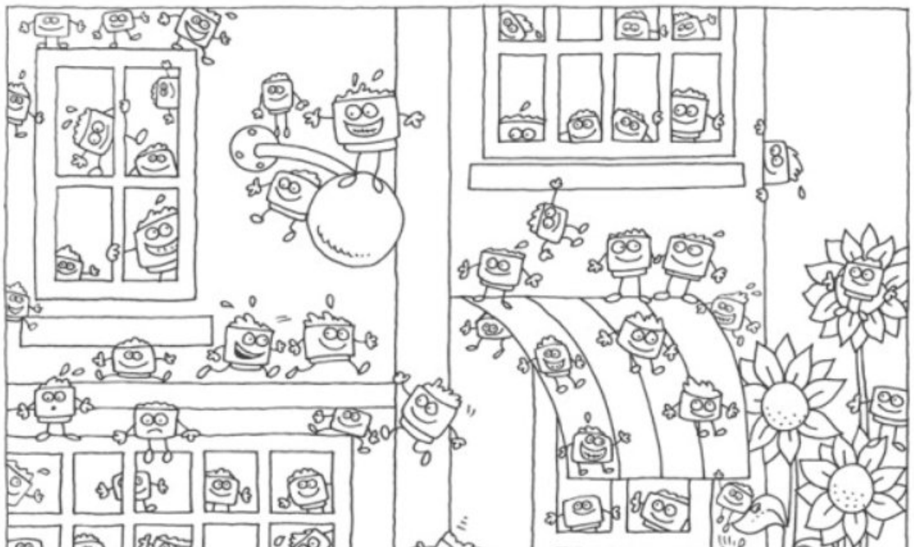
Resene Buzz

This is a great way to get children extending their imagination and involved in a little amateur dramatics!

You're going to need: paper bags, Resene Art Action – student acrylic paint, glue, scissors, scrap materials such as paper, ribbons, foil etc...

Set the bag flat on a table, open end downwards – that's where the hand is going to go in. Make a crease in the bag where the mouth will be, and then help your child to paint a face on the front. They might like to stick paper streamers, string, or ribbons on the top and back to make hair. The funnier the face and the wilder the hair, the more successful the puppet generally is. Then, it's time to put on a show. Make up your own stories or act out a current favourite.

colouring in



Resene Toffee

JOKES

What kind of coat has no buttons and is put on wet?

A coat of paint.

If all the cars in this country were painted pink, what sort of country would it be? A pink carnation.

Blobbing

For really young children – and older ones with good imaginations – blob painting can be great fun.

You're going to need: paper, a brush, Resene Art Action – Resene student acrylic paint.

Show your child how to fold a sheet of paper in two. Open the sheet and help your child put big blobs of paint on one side of the fold. Re-crease the paper and press it under something hard and flat – a chopping board is ideal. Open the paper, and is it a bird, is it a plane? Once it's dry, older children might like to cut out the blob and add it to their art collection.

RESENE ROCKET

You'll find me on the Resene KidzColour chart or download me from **www.resene.co.nz**.

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words: Karen Warman

virtual painting with Resene EzyPaint

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Step 1 >

The software will be installed into your c:drive into the Program Files folder, under a folder named Resene. Follow the instructions online or on the CD cover and launch EzyPaint.

< Step 2

Click on Click to Start, then click on EzyPaint. This will take you to the main EzyPaint virtual painting screen.

Step 3 >

To select an image to paint, click on Image, then Open Image. This will display a gallery of images for you to choose from. Select a category and scroll up and down the list until you find the image you wish to virtually paint. In this case, we have selected the Bay Window Close-Up picture. Click on Load Selected Image and you're ready for painting.

<< Step 4

To virtually paint, click your mouse onto the part of the picture you wish to colour. The area you have selected will be shown under the Active Area heading on the right hand side and a swatch of the colour in that area will be shown under Selected Colour.

< Step 5

To select a new colour, click on the paint swatch under the Selected Colour header. This will open Resene ColorRite, the colour and swatch library. Click on the Colour button, choose Chart and select the chart you wish to use. In this case, we have chosen the Resene Heritage colour chart.

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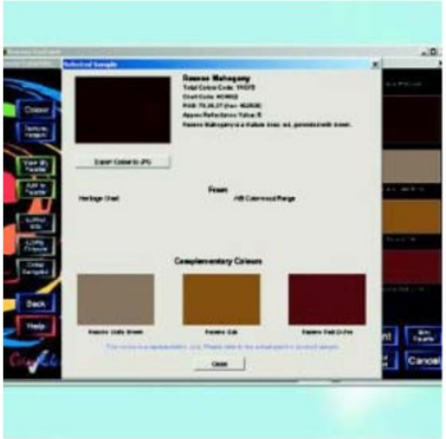


<< Step 6

Click on a colour to find out more about it, such as its complementary shades. Click on the Mini Palette button to reduce the colour selections to a small swatch box that you can use to paint your picture. Select one colour in the Mini Palette, then click on Paint. Your selected area will now be painted your chosen colour.

< Step 7

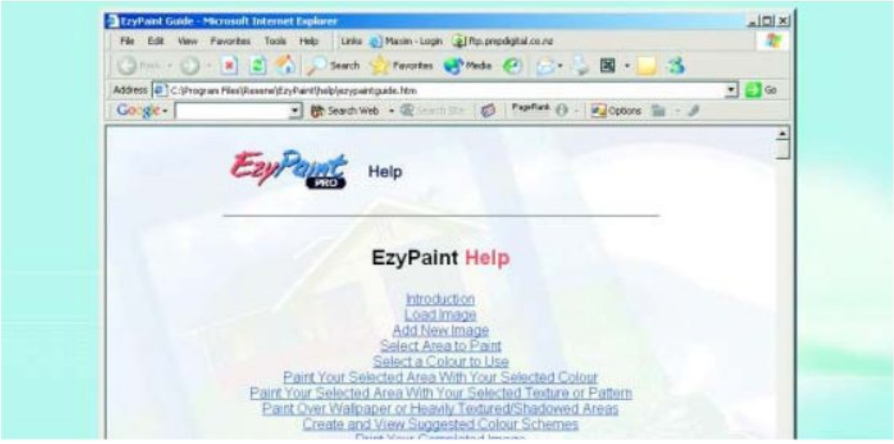
Select other areas of your picture and/or other colours by clicking on them and use the Paint button to paint them. If you would like to try using colours from another chart, click on the paint swatch under the Selected Colour heading and select new shades using the Colour options.

Step 8 >

Once you are happy with your picture, save and print if you wish, and then you can start on another colour scheme or a new picture. You can save up to three of your own colour schemes per picture using My Projects and add in your own notes.

Step 9 >

There are hundreds of gallery images for you to paint and thousands of colour combinations, and you can even create your own colour palettes and project databases. And then, of course, you can virtually paint your own project. Just make sure you print out the EzyPaint instructions, available online at **www.resene.co.nz/ezypaint/main.htm** or on the EzyPaint CD, and follow them as you go. In next to no time, you'll be an expert virtual painter.



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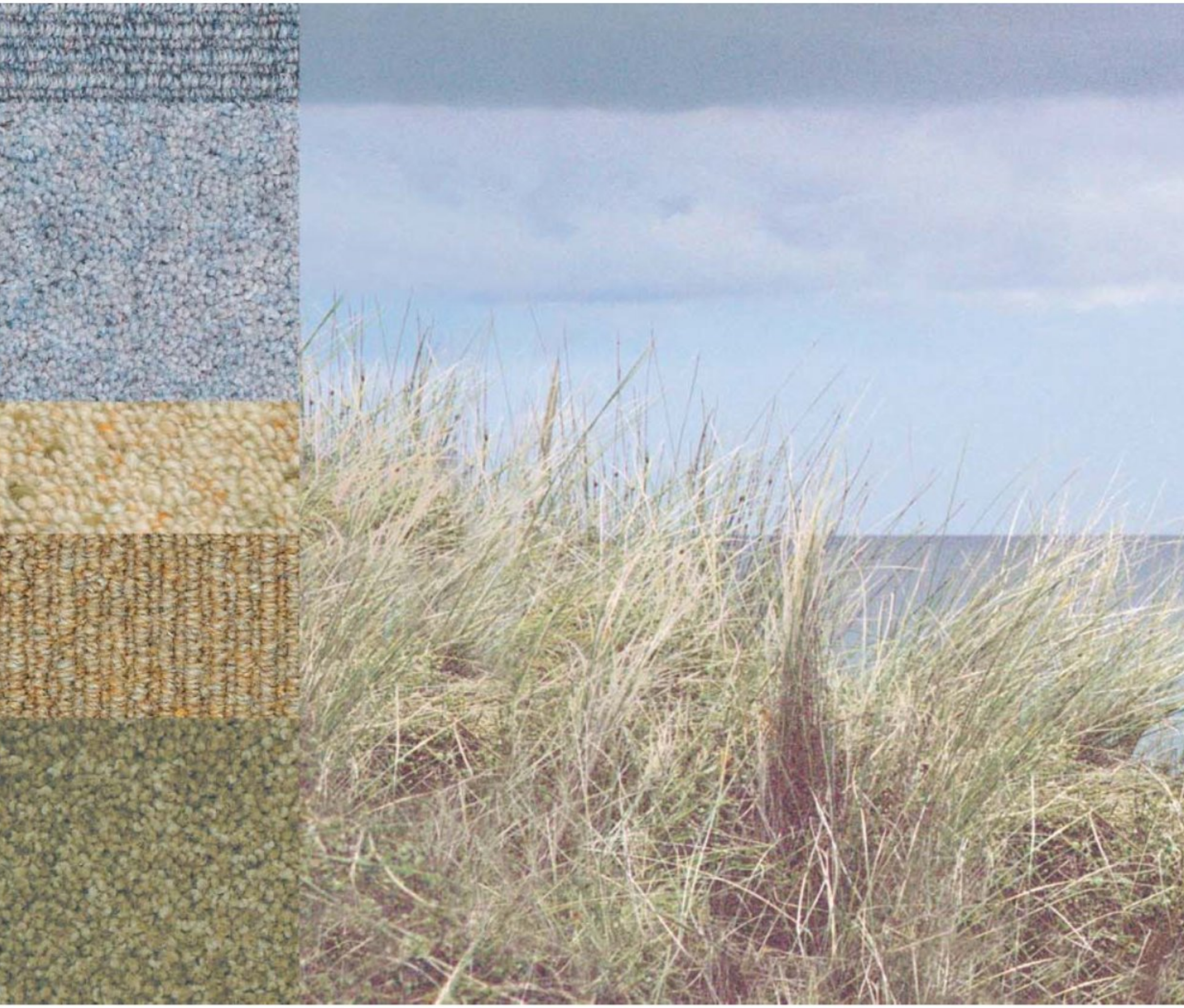

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words: Kelli Raybern

history in three dimensions

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Although he's renowned as one of New Zealand's top heritage architects, in many ways Ian Bowman considers himself first and foremost an historian.

It's just that, for him, history comes alive in the structures people have built, much more than through books or old newspapers.

"A building is an experience in three dimensions," he says. "I think that tells you a whole lot more than a book."

Building conservation is a relatively new field, especially in New Zealand. Ian was the first New Zealander to complete a postgraduate qualification in this field of specialisation. In his architectural practice, based in Wellington and Nelson, he has worked on projects as diverse as the conservation of historical homes, bridges and railway carriages, and the restoration of the St James theatre in Wellington. Ian is also a lecturer at Victoria University's school of architecture, and recently lent his expertise to Resene in helping develop the re-released Resene Heritage colour chart.

"Buildings are absolutely fascinating things," he says. "Architecture reflects who we are, our culture, our ethics, our knowledge. Retaining the best of that is essential. We have to know where we've come from to know where we are and where we're going."

In New Zealand, we've only been building an architectural history for a very short time, compared with many parts of the world. Ian has lived in Venice, and worked in Australia and England. He says the architectural history in Venice is amazing, but there's something about New Zealand's relatively young architecture that really connects with him.

"We do need a lot longer to develop a unique feel and a unique style of architecture," Ian says. "What we do have is something that responds to the newness and rawness of this place. There is something changing, something vibrant and alive here that I enjoy. I wouldn't like to live permanently anywhere else."

In Nelson, he's building a new office, in a concrete-block house designed by his father, also an architect, in 1952.

"Some of the drivers behind the design are what I have learned from where I work in Wellington," he says.

These include an emphasis on connection with the outdoors, as well as ample light. Clerestory windows and steel French doors let in the sunlight and open the office up to the deck and the gardens beyond, where nikau palms and tree ferns create the atmosphere of a native forest. His Wellington office is a low-ceilinged space, so Ian has chosen loftier ceilings in the Nelson design.

To personalise the spaces he lives in, Ian uses colour, paintings, furnishings and rugs, or pieces of his children's artwork. Prints of Palladian villas grace his walls, reflecting his interest in history. He and his wife, Erin Beatson, have also inherited a collection of 18th century books that belonged to Erin's great-great-grandfather, who was also an architect. They've had the books repaired and preserved by a conservator so that Ian can use them in his office.

"Architecture reflects who we are, our culture, our ethics, our knowledge. Retaining the best of that is essential. We have to know where we've come from to know where we are and where we're going."

"They identify what I do," he says.

Indeed, these preserved historical books, a living and usable experience of history, are a perfect metaphor for Ian's work. He says that, for him, each project begins with asking why a structure is the way it is, what history it has had, and what influences shaped it. With that knowledge of history, he and his clients can make informed decisions about preserving heritage value and creating spaces that are appropriate for the needs of their contemporary owners. H

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words: Rachel Macdonald, with thanks to UNITEC School of Architecture
pictures: supplied by the University of Auckland

your home, your castle

What kind of home do you live in? If it's older, how does it fit into the timeline that is our architectural heritage? Read on and find out…

1895 simple villa

Simple villas were generally larger than the cottages and Victorian-style homes that preceded them, with four rooms – two each side of a central hallway – and the luxury of an indoor bathroom at the end of the passage. The square floor plan often had a lean-to at the back, housing a wash house and storage. The chimney was integrated into the house, providing back-to-back fireplaces in the sitting room and kitchen. Many elements of the house, such as doors, windows, skirting boards and decorative-work could be bought directly from a timber company.

1910 bay villa

Growing out of the verandah cottages of the 1870s, which had four ground-floor rooms, two attic bedrooms and a lean-to at the back, the bay villa was a larger home for city living. The rectangular shape and verandah are reminiscent of the earlier cottages, but with the addition of a cantilevered gable roof over a bay window. Bay villas commonly follow a single-storey, central hall layout, with a ceiling stud height of 3-3.6 metres. Decoration on the gable and verandah, and the bull-nosed verandah roof, are common features.

Top: 1910 bay villa. Get the look with Resene Zinc White and Resene Silver Grey.

Bottom: A traditional flat-fronted villa.

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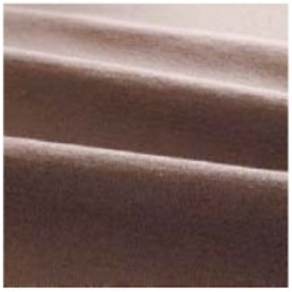

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1920 bungalow

The move away from the villa was a slow one, but the highly popular Californian bungalow was an adventurous step, with its gabled front, low-pitched roof, exposed eaves and coloured fanlights in the casement windows. Shingles were used on the walls – especially on gables and bay windows – the ceiling height came down, and a lot of the external decoration disappeared.

1930-1940 state house

The first of the state houses to be built in significant numbers were completed in 1936, and they set the pattern for the familiar – and often highly sought after – state house of today. No new developments to the style occurred during The Depression and any innovation immediately thereafter was curbed by WW2, especially as building materials became scarce.

1940 Spanish bungalow

A combination of art deco and moderne design, the Spanish-styled house of the 1940s was a huge break away in style from the past. It continued a trend towards more variety in planning, but was generally constructed from stucco on a plaster framework. The pitched roof required for our rainfall was hidden behind parapet walls to give a hacienda-style impression.

Top: 1920 bungalow. Get the look with Resene Jet Stream, Resene Deep Teal and Resene Bulgarian Rose.

Middle: The ever-popular state house.

Bottom: Enter the European influence. Get the look with Resene Alabaster and Resene Burnt Umber.

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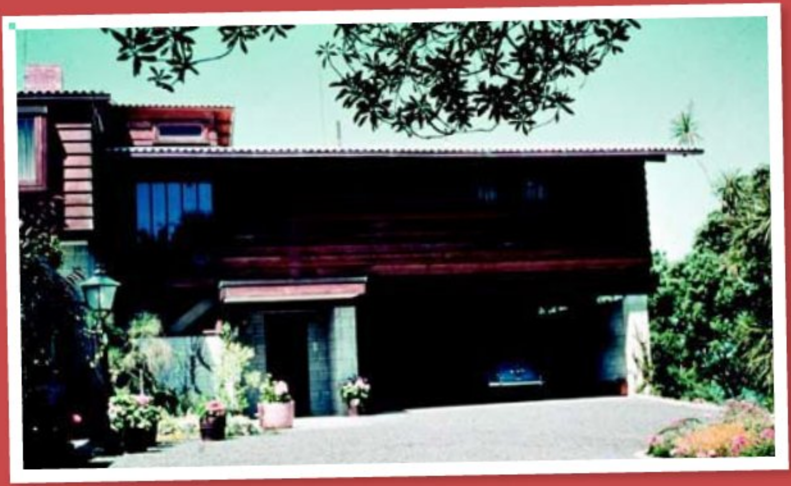

1950 the modern house

We have a distinctive lifestyle and this was eventually interpreted by a variety of architects, including the modernist Architectural Group and the work of Sir Miles Warren. These structures aimed to be functional buildings that simply suited their purpose. They were "a machine for living in", with a low-pitched roof and strong horizontal lines, an open-plan format, floor-to-ceiling windows and easy indoor/outdoor flow. Orientation to views and sun were now important issues.

1960 bungalow

In the '60s, house designs changed again and planning became yet more sophisticated. Bungalow builders adopted the large windows, open plan configuration and indoor/outdoor flow of the modern house, but tried to lend the home its own individual features. Increased demand led to the construction of low-cost flats built lengthwise on a section, while in the cities, older houses were divided into flats as demand for accommodation grew.

So, what do you live in? If it's more modern, you know it intimately. If it's older, it's worth looking into, just in terms of how it might have been and how you could sensitively amend it.

Top: A distinctive Group house.

Bottom: Sturdy and functional.
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heritage colour

At Resene, we know an awful lot about colour, but that doesn't mean we know everything. That's why, when we were developing a designer colour palette, we asked Karen Walker for her input. And it's why we've been working with renowned conservation architect Ian Bowman (see page 83) to relaunch our Heritage Colour Palette.

The aim of this re-released range is to recreate the authentic shades traditionally used across New Zealand's historical periods of house design. It acknowledges a growing trend towards restoring older homes in a way that is true to the original character of the building, even if there have been renovations and additions in the intervening years.

To underscore the authenticity of the collection, Ian Bowman meticulously documented for us the source building, structure or evidence for each colour. It's important to understand that the range of colours available in the past was somewhat limited, and that changes between the various periods were gradual.

In the early colonial period – 1840-1870 – imported paints or homemade limewashes, in one- or two-toned colour schemes, were typical. Ochres, umbers, creams and fawns were common on cob and earth buildings, with the same shades used on timber homes to imitate stone.

Moving into the mid-Victorian 1870s to 1890s, the same earthy tones were used, along with dark reds, browns and greens for trim, sashes and doors. Striped verandah roofs were common, with the darker colours alternating with creams, and interior colours including crimsons, buffs, blues, greys, browns, reds, tans, olives, terracottas, greens, roses and golds.

The 1890s to 1914 marked the end of Victoria and the reign of Edward, and down this end of the world, houses continued to sport a three-colour palette, with light weatherboards, dark trim and a different dark colour for sashes and doors. This was occasionally reversed, with the weatherboards dark and the trim lighter. Verandah brackets and mouldings, finials, door panels and gable framework were often picked out in different colours to the surrounding shades.

In the Dominion period, from 1914 – 1945, the ranges of style and colour use expanded enormously. The Californian bungalow became hugely popular, dressed in off-whites, creams and buffs, with dark greens, dark reds and blacks for the trim and the shingles under gables and bay windows. Alternatively, the entire house was painted or stained black.

From 1925 to the late '40s, the art deco and moderne styles adopted off-whites, pale greens, pale pinks and light browns, with details picked out in strong, contrasting greens, oranges and blues. Stained glass and lead-light windows added a greater complexity of interior colour.

So, there you go! If you live in an older home, which period does it fit? What colour could it be? View the swatches online at **www.resene.co.nz** or pick up a chart from your Resene ColorShop – perhaps it's time to play. H

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words: Mary Searle

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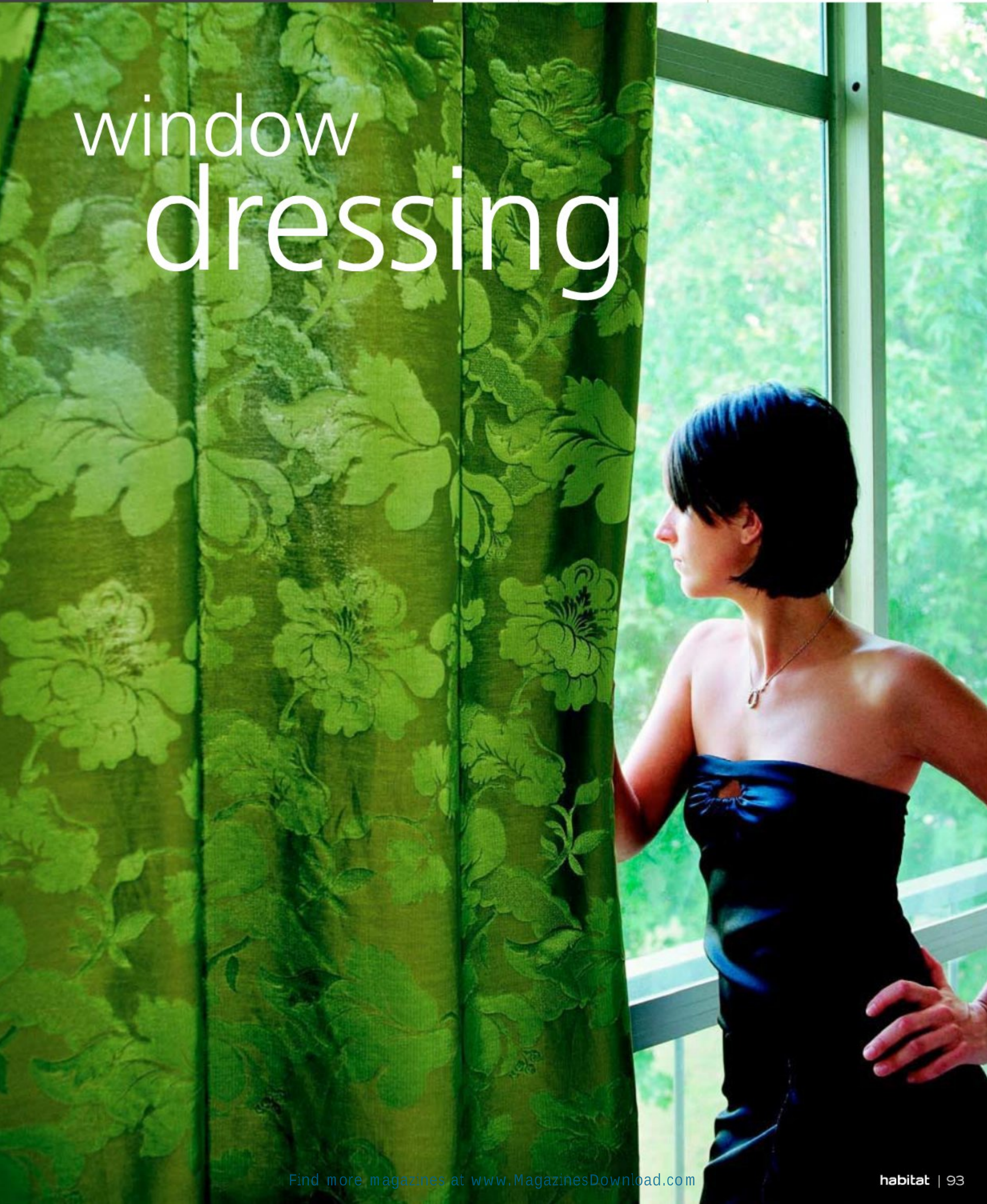
window dressing



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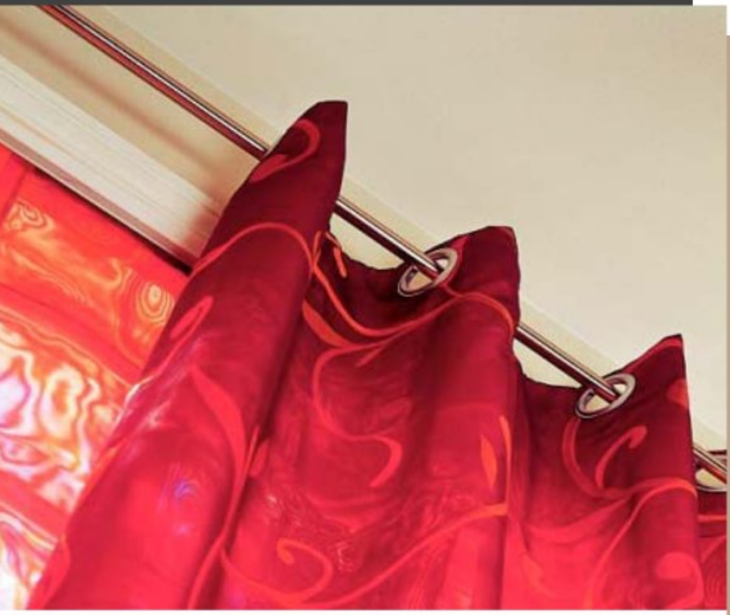

The way you dress a window can greatly influence the style and character of a room. Blinds, for example, offer clean lines and a contemporary look, while curtains contribute softness and warmth.

How you dress a window depends on the function of the room, the position of the window, and your taste and lifestyle. It's a great opportunity to inject personality and life into a space – go for something sleekly modern, such as striped taffeta hung using chrome eyelets, or opt for something more lavish, like jacquard in swags and tails.

"Fabrics such as taffeta are very popular at the moment," says Jan Barker, a consultant at Lahood Window Furnishings.

"It's shiny and glamorous, and adds colour and texture," she says.

There are a number of choices when it comes to hanging curtains, too. The heading of the curtain (the top four inches) can be gathered or pleated in a variety of ways. A French pleat is very structured and will add formality, while a reverse pleat works in any style of house. For a classical look, swags – which drape over the top of the curtains – add romance and softness to a room. Although this may seem old-fashioned, it does work well with the tall, elegant windows in heritage homes, says Jan.

Your choice of curtain rod allows you to enhance the look of the curtains and the overall theme of the room. Finials – the decorative pieces at the ends of the rods – come in a staggering array of shapes and figures, from contemporary knobs and classic curls to ram's heads and pomegranates.

Wooden rods can be painted to match the walls or curtains, and aluminium rods can also be coloured to blend or contrast. Traditional iron – whether the real thing or an imitation – works well in both old and new homes.

You can choose either a rod and rings combination or a track rod. Wooden rings create a lovely clatter as the curtains are opened, but because rings can't get past the brackets holding the rod up, it's better to use a track rod for long distances, otherwise the rod may sag. Rods can be bent to go around corners, which is ideal for bay windows, as the pulled-back curtains don't bunch in the corners blocking the light and view.

As well as creating ambience, curtains and blinds serve practical purposes that also need to be considered when making your choice. Curtains are best for warmth and you can line them in a variety of fabrics for extra insulation. This is important in colder climates and in older homes where windows can be draughty.

Don't know your French pleat from your eyelets? That's what the curtain experts are there for.

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Blinds are great for protecting furniture and furnishings from the sun. A sunscreen blind is a roll blind that filters out the light but gives great visibility.

"You can read a numberplate at 50 metres," says Lahood Window Furnishings managing director Peter Lahood. "And, compared to light fabrics like voiles that break down over time, they're virtually indestructible."

Blinds also give privacy while allowing light in. Venetian blinds are very popular and can be painted to blend or contrast with the walls. Jan says the trend is towards a wider blind with blades of around 50mm across.

However, you don't necessarily have to choose between the two options. Use them together to draw on the advantages of both: the practicality of blinds and the warmth of curtains.

Jan recommends talking to a professional about your window furnishings, as fabrics and shades will be affected by the colour of your walls and the light in the room. A consultant will be able to recommend options that suit your home and lifestyle. The company should also be able to measure, make and install your curtains and blinds to ensure a perfect fit.

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words: Keri Bridgwater | **pictures:** courtesy of Resene

Resene – history in the painting

From garage workshop to national institution – *Habitat* takes a look at the history behind one of New Zealand's most successful homegrown companies.

Above: Resene founder Ted Nightingale.

As with all great success stories, Resene's stems from humble beginnings. One day, back in 1946, Eastbourne builder Ted Nightingale faced a dilemma. Needing an alkali-resistant paint to protect his concrete buildings, but with nothing available on the commercial market, he set about developing his own.

Using an old cement mixer – and a lot of initiative and determination – Stipplecote was born in Ted's garage. It more than served its purpose and, as fellow builders caught on to the concept and requests for the product grew, he began commercial production of his new paint. Later the same year, he had to move to factory space on Wellington's Tinakori Road to keep up with demand.

"Stipplecote was just one of Ted's many ventures," says his grandson, Nick Nightingale. "After the war, the use of concrete as a building product was relatively new, and many designers, engineers and builders were still feeling their way with it."

Taking advantage of the niche, Ted went on to manufacture other products, such as No Bond and Curecrete, which also remain in use today.

The Resene brand name, derived from the main ingredient of Ted's paints – resin – came five years later in 1951, coinciding with the launch of New Zealand's first waterborne paint. Customers were initially wary of the new product, fearful that if it washed easily from brushes, then it might do the same from walls. However, after a massive sales pitch, public perception slowly changed and the company's perseverance paid off. As a result, Resene expanded rapidly during the late 1950s and early 1960s, and despite developing a line of solventborne products, waterborne paints quickly became the firm's primary focus.

"Ted was a hands-on man – he would try to play with things, which was ultimately how he came to make what we believe to be Australasia's first waterborne paint," explains Nick.

Keeping with family tradition, Ted's son, Tony, became managing director and took over company operations in 1972. Around this time, several key decisions were made that proved to be fundamental to the successful development of the Resene brand.

Production was once again moved to larger premises, this time on an industrial estate in Gracefield in Lower Hutt, increasing factory space and allowing greater production volume. The next crucial step was to revamp the marketing strategy.

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Resene
Spanish White

Turning its back on traditional sales outlets, Resene took a gamble and began using its own staff to sell directly to the trade. This proved a good idea and, in the early '70s, the name began to spread throughout New Zealand, initially with a basic stock warehouse and travelling sales representatives in each area. Thanks to the recent introduction of motor vehicle leasing, the company set up a fleet of cars, enabling its employees to make sales calls, without incurring a huge capital outlay.

It wasn't long before Resene was established in districts often overlooked by larger manufacturers, such as the Hawkes Bay. Then, once the firm had carved a secure foothold in those markets, its attention turned to Auckland. At the same time, links with the architectural profession were formed, and after a number of successful collaborations, many designers began to specify Resene paints on their projects.

The brand's first foray into retail was made in 1975, when Tony Nightingale bought an old wallpaper company that just happened to own a store on Marion Street in Wellington. Christened the Marion Street Paint Shop, the site became Resene's first retail outlet and the original ColorShop concept was launched. Due to the popularity of the venture, shops soon followed in Auckland, Hawkes Bay, Dunedin, Hamilton and Christchurch, to a great reception.

International markets had also been beckoning. Resene had successfully established a presence in the South Pacific in 1965, with an office in Fiji, and added Australia to the portfolio in 1990. Today, the company regularly exports paint and painting technology to many offshore customers.

"Ted was an inventor and entrepreneur, but it was Tony who pushed the business forward," says Nick. "He had a lot of his father's inventiveness, and even more of his drive and energy. He was very innovative and bold – classic entrepreneurial traits."

For the full story, visit: **www.resene.co.nz/pdf/nostalgia.pdf.**

It was always an original and progressive brand. When everyone swore by white in 1969, Resene pioneered the development of coloured paint bases.

Resene's first roof colour chart.

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HOME GROWN

Resene
Pearl Lusta

However, it was always an original and progressive brand. When everyone swore by white in 1969, Resene pioneered the development of coloured paint bases. It introduced a strong range of colour palettes when the market was set on pastel shades, and the launch of the BS5252 colour range in 1975 was a world first. It was the first company in New Zealand to introduce a full range of testpots, also in 1975, and its patented Resene Total Colour System remains unrivalled in its ability to tint both interior and exterior products. One of the first in its industry to remove lead from decorative paints, Resene is also well known for the development of environmentally friendly products, and emphasised this approach by joining the Environmental Choice programme in 1996. The company has consistently focused on offering its customers a wider selection of paints that are kind on the environment, says Nick.

Today, innovative developments such as The Range series of colour fandecks, Resene EzyPaint virtual painting software and collaborations with fashion designer Karen Walker, look set to keep Resene ahead of the field.

"We have always aimed to be the world's leading provider of paint and colour technologies to the architectural and design professional, the painting and construction professional, and the discerning homeowner," Nick says.

After more than half a decade in the game, Resene remains a successful family business with Nick currently holding the role of managing director. All products are still developed in New Zealand for New Zealand conditions by the firm's own technical team. Manufacturing facilities remain at Naenae and Upper Hutt, with paint for the Australian market produced on the Gold Coast.

Yep, it's a true Kiwi success story! H

did you know…

The ancient Chinese are considered to have brought the manufacture and use of paint to a state of perfection tens of thousands of years ago.

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Semi-precious stones like lapis lazuli and malachite helped create one of the first documented paint colours – 'Egyptian Blue' – in 500 BC.

The Egyptians painted the pharaohs' tombs around 1500 BC with imported pigments from as far away as India.

Commercial paint manufacture commenced in Europe and the United States of America in the 1700s.

The classic Pillar Box red was created by heating Chrome Yellow in 1818.

By using cast-iron paint mills and zinc-based pigments, industrialists produced the first washable paint in the 1870s.

Tony Nightingale came up with the spelling ColorShop for the Resene paint shops simply because it looked good written down on paper.

Resene Pearl Lusta and Resene Spanish White have been top-10 best-selling colours since they were launched more than 30 years ago.

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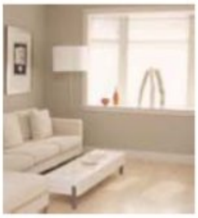

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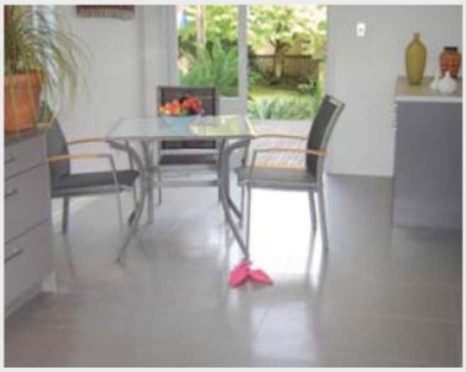

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words: Keri Bridgwater

home improvements

Most of us spend more time and money looking after our car than the house we live in. We don't think twice about splashing out on our vehicles, so why don't we take more care of our homes?

Paint peeling from the weatherboards, an old sofa rotting on the porch, the overgrown garden and a roof that's seen better days. We've all seen it – many of us are guilty of at least one such transgression at some point – but did you know as of April 1, all homeowners are now obliged to maintain their properties to a national standard? That's right – a section of the recently imposed revised Building Act now stipulates that owners must become more responsible for the upkeep of their property and, where required, provide an annual building warrant of fitness (BWOF) to verify their systems are in working order. Failure to comply might make it difficult to obtain insurance and could even cause complications in the case of future sale.

On March 31, all councils automatically became Building Consent Authorities (BCAs). Council certifiers will be retrained over the next year in order to be accredited under the new system. They will then officially take over from private certifiers to carry out inspections and monitor progress on maintenance and repairs. For the first 12 months of the programme, homeowners will be issued a statement of fitness by the council. However, after March 31, 2006, building owners must arrange their own BWOF, sending the original to the council and holding a copy at home. Inspections can be carried out by the owner or any independently qualified person.

"The bottom line is that people need to start taking more responsibility for their buildings and do regular maintenance work," says Blair Wilmshurst from the Waikato City Council. "We need to educate them to take action and properly maintain their houses. Many homeowners are unaware their roof needs re-painting every 5-10 years or that septic tanks need emptying every five years."

Your home is probably the most valuable asset you will ever own, but nothing lasts for ever. To keep your house in good condition, regular maintenance is essential. Time and money both need to be factored in, but there are viable solutions to suit every budget. According to research authority BRANZ, the average yearly cost of maintaining a home is $5000. If money is tight, prioritise projects and carry out painting, cleaning and minor repairs yourself. And remember to consider replacing carpets, roofing and outside cladding in your long-term budget.

Properly maintaining your home is a sensible financial investment that will not only sustain the longevity of the building, but will also help hold – if not increase – its market value. It's also a great way to keep your home safe and looking good for years to come.

More information regarding the new law is available at **www.consumerbuild.org.nz.** H

Keep your paintwork in good nick with Resene's Caring for Your Paint Finish brochure, free from ColorShops.

COLORSTEEL has a new DVD that shows you how to repaint your COLORSTEEL or zincalume roof. Order it from **colorsteel.nzsteel.co.nz** or borrow a copy from your Resene ColorShop. Use Resene Hi-Glo gloss acrylic for the best results.

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pictures: Mark Heaslip and courtesy of Resene

top five home maintenance issues

> High internal moisture levels.

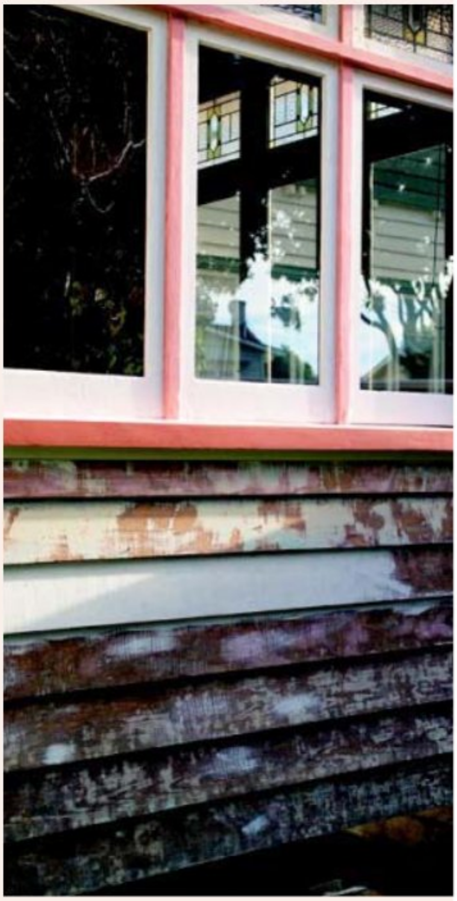
> Insufficient sub-floor ventilation under timber floors.

> Lack of earthquake restraints on water header tanks and hot water cylinders.

> Damage to pile foundations.

> Deteriorating timber frames.

So: In the next few years the government hopes to introduce a mandatory log book scheme for homeowners. Much the same as the service history on your car, the aim is for all homes to be accompanied by a log book detailing work carried out on the property. The book would then accompany the house sale and act as a reference for future owners.



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words: Keri Bridgwater

creating a wood-effect paint finish

You'll need:
p220 grit sandpaper; Resene Hot Weather Additive; Resene Lustacryl waterborne paint; paint brushes (size to correspond with job at hand); rubber grain-effect combs, clean rags and water.

Step 1 >

Prepare all surface areas by washing, sanding and, where necessary, filling any holes or imperfections, then apply Resene Quick Dry acrylic primer undercoat and allow to dry.

Step 2 >

Use a fine grade sandpaper – p220 is best – to smooth off the finish. Dust clean.

Step 3 >>

Next comes the first topcoat. Apply using a crow's foot technique to achieve a criss-cross finish. Smaller surfaces need only be painted in one direction.

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For more paint effects ideas visit **www.resene.co.nz/homeown/paint_effects/paint_effects.htm.**

<< Step 4

Add Resene Hot Weather Additive into your second topcoat colour to increase drying time and allow more ease of manipulation with the comb. Employ the same crow's foot – criss-cross – brushstrokes to ensure a smooth, even finish.

< Step 5

After painting, with a steady hand, draw the comb across the surface to create your desired effect.

Step 6 >

The added Resene Hot Weather Additive should ensure you have a reasonable amount of working time to create grain effects. Leave to dry for at least 24 hours.

Step 7 >

When completely dry, seal the combed surfaces with a coat of Resene Aquaclear satin. This will provide a durable wearing surface and soften the appearance of combed areas, creating a more natural effect.

To achieve this cedar look, we used Resene Aubergine and Resene Hairy Heath. Any combination of colours can be employed.

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renovation 101

For Tracey and Nathan, renovating their treasured bungalow has been a classic love/hate saga. On one level, they are thrilled with the results they have achieved in some parts of the house, but they are less than happy with their efforts in other areas.

After initially stripping and preparing some walls themselves, they decided the finish wasn't seamless enough and called in a builder for help. He suggested they remove the old wall linings and replace them with new ones.

"At first we thought it sounded like far too much work, but once we got into it, we realised it was much easier than spending hours scraping away layers of old wallpaper and paint," says Tracey. "The finished look is totally stunning. What's more, we were able to install insulation at the same time, so the house is warmer and quieter, and we don't get the condensation we used to."

Another bonus of relining was that Tracey and Nathan were able to replace old wiring for peace of mind, as well as installing new plumbing pipes and relocating light fittings.

"We got to put multiple power points in all the right places, along with new TV and stereo outlets," says Nathan. "Our advice would be for renovators not just to rush in and start stripping the walls. We thought taking off the linings was over the top at first, but having tried both options now, there's simply no comparison. Replacing them has given us a much better finish and enabled us to do so many important things around the house that make it more comfortable all round." H

Old homes weren't subject to the strict Building Code requirements of today, and consequently many suffer from noise problems, a lack of power points, old wiring and cracks in the walls and ceilings. Addressing these issues will make your home much more comfortable and add to its resale value. So, where do you begin?

The GIB Living Solutions® Renovations Kit is a range of three books designed to provide all the information you need for simple, cost-effective renovating, making your house warmer and healthier to live in, with lasting good looks. **Your Renovation** offers a wealth of product information and inspiration, and is partnered by **Your Renovation Specification Workbook**, a room-by-room checklist, so you don't forget anything. Finally, the handy **Building Planning Guide** will coach you through the building process and help troubleshoot any problems as they arise. Call **0800 276 276** to order your free GIB Living Solutions® Renovations Kit today.

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words: Mary Searle
pictures: Matthew Williams

decorator

So you've chosen to get someone else to help out with your renovating. Just remember that correcting a bad paint or papering job can be difficult, expensive, time consuming and more hassle than it's worth. The key to success when using a decorator is to choose a good tradesperson before you begin.

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The best way to find a good decorator is through word of mouth – a recommendation from a trusted source is worth its weight in gold. If you don't know anyone who's renovated recently, you can always ask the store you're buying your paint or wallpaper from to recommend a painter or paperhanger, says interior design consultant Judi Bagust of judibagustdesign.

If you're painting, the Master Painters trade association can provide leads. Working with a master painter also has the advantage of providing a process to resolve issues should any arise. Finally, Resene offers an online Professionals Wanted trade listing, with more than 400 contacts for architects, designers and decorators. The company also has a free Find-A-Painter service – just fill in a job sheet in-store or online at: www.resene.co.nz, and wait for the painters to call you.

And when you're considering who you want to work with, don't be afraid to ask to inspect previous projects. Look at the job to assess the quality for yourself and talk to the homeowners to see how reliable the decorator was.

When inspecting wallpaper, look at the joins in the paper – the pattern should match perfectly – and at the skirtings and scotias to see that the paper is finished tidily and there's no old glue left on the paintwork. With painted walls, however, the quality of the paint job is largely dictated by the quality of the preparation work. Painting is a skilled trade that requires training and appropriate tools. Professional painters know how to prepare the surface properly, which paints to use in each situation, and how to get the job done with minimal disruption.

Next is the business of getting the quote. It's a good idea to talk to at least three decorators, and Judi says you should ask for a contract price rather than an hourly rate. Always discuss the job thoroughly with your tradesperson before starting, to avoid confusion and disappointment – and make sure the decorator who starts the job is the one who finishes it. Also, as many of them have more than one job on at a time, she recommends trying to pin them down to a schedule.

"You need to be specific – and fussy – to get the perfect job," she says.

You also need to think about:

> Making sure you provide a clear description of the scope of the project, including any surface preparation work. Be specific and concise.

> Discuss and detail in writing the products and colours you want, including brand name of paint, and make sure through the project that those are actually used.

> Get an estimate of the time the job will take to complete, and make sure you are aware of any additional costs, such as travel and whether the quote includes GST.

> Make sure you both sign and date the quote once you've accepted it.

While anyone can slap paint onto your walls, it takes expertise and experience to get a really high-quality finish.

"And remember, you can't blame the painter if your groundwork is no good," says designer Murray Thompson of Rapello Design. "Get the painter to look at the wall beforehand, so a plasterboard-stopper can fix any problems. Check that they will clean up after sanding between coats – too often, the dust is left to blow about and sticks to the walls, leaving a bitty finish."

A painted wall should be smooth to touch, which may mean it needs skimming with a product such as Resene Broadwall Surface Prep. If cost is an issue, Murray suggests just skimming the walls that get the most light, as they are the ones that will show the most imperfections. The wall should also have perfectly straight lines where two colours meet. This shows that the painter has used masking tape, rather than the eye alone, to achieve the line.

Getting a perfect finish when renovating an older home can be tricky. Walls are often out of plumb and not straight. Murray says it's best to re-plasterboard the walls altogether, and this also offers the ideal chance to reconfigure your power points and add insulation. However, as the framing in old homes will be rough-hewn, the walls will need packing to ensure the new plasterboard sits flat.

"All this prep work can be pricey, but it makes the world of difference," he says. "It's ideal to re-plasterboard, but if that's out of reach, choose a less glossy paint, such as low-sheen Resene Zylone SpaceCote, which will mask imperfections."

Finally, do be realistic about the amount of time and money you have budgeted to get the job done. Good decorators are in demand and will usually charge more than the average market price. And in today's busy building climate, you may have to wait for a good painter or paperhanger to become available. However, if you don't want to do it yourself – and want to avoid costly headaches – it's worth it. H

For more information, visit: **www. masterpainters org.nz, www.akmaster painters.co.nz** (Auckland) or **www.mpa.org.au.**

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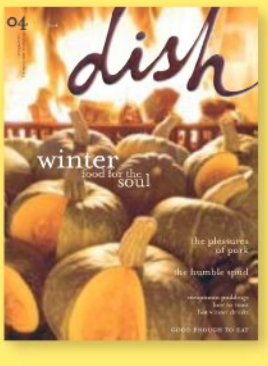

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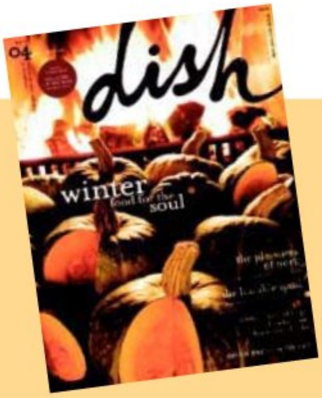

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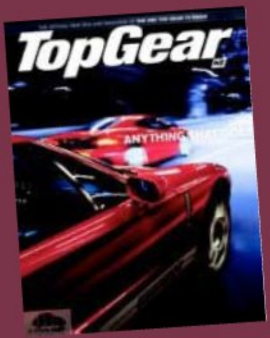

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from you...

Q. What is the effect – in the medium and long term – of washing brushes after using waterborne paints and tipping the wash water onto the soil? How long does it take for the diluted paint solids to break down? I suspect there may be a different answer for clay/loam soils, compared to sandy ones. I usually tip the first concentrated wash into a hole in the ground and then tip subsequent washes onto the lawn. Is there a better way?

A. The main concerns over paint in soil are not the binder or the pigments – which produce only visual pollution – but the water-soluble surfactants and thickeners. These get broken down by the microbes in the soil, and soil type has virtually no role to play other than how many microbes it supports. The pigments (particularly the inorganic ones), the extenders and the binders are virtually indestructible, and become part of the composition of the soil. It is easier to distribute these throughout a friable soil than on top of a heavy clay. In the latter case, the washings may create puddles that could possibly form some sort of film on eventual drying out. As far as the environment is concerned, the best thing to do is tip your washings down an inside sink; one that drains into the sewers, not into the stormwater system.

Q. I'm new to painting and find that I am constantly washing my brushes each time I take a break. Is there an easier way?

A. When you want to take time out, either for lunch or overnight, wrap your wet paintbrush in plastic food wrap and pop it in the freezer. When you are ready to paint again, simply unwrap it and the paint on the brush will still be moist and ready to go.

Q. Over the summer months, I was painting the inside of my house. It was very hot and the paint seemed to be drying faster than I could put it on. What do you recommend?

A. Hot weather can mean paint dries fast. We suggest you add Resene Hot Weather Additive to waterborne paints – it will help slow down the drying.

Q. I created a feature wall in my lounge and masked it off with masking tape to ensure straight lines, as had been suggested to me. When I came to take the tape off, it took some of the paint with it.

A. Masking tape is a great way to mask off the area you are painting so you don't accidentally paint adjacent surfaces. However, when you're using masking tape, you must remove it while the paint is still wet. Otherwise, the paint will form a bond with the tape and may get pulled off.

Q. I have an ugly laminate cupboard door that I have been trying to paint over, but the paint keeps lifting. Help!

A. Laminates tend to be very smooth and normal paint can have difficulty sticking. You need to use an adhesion promoter such as Resene Waterborne Smooth Surface Sealer first, then apply your paint. This is also useful if you wish to recoat other smooth surfaces such as tiles or doors.

Q. I am allergic to many chemicals used in common household detergents – will that stop me being able to paint my home?

A. Allergies do vary from person to person, so a material that may cause an allergic reaction in one person may have no effect on someone else. Resene makes three extra-low-odour products that you might like to try: Resene Ceiling Paint, Resene Zylone Sheen and Resene Zylone 20. Although these give off minimum paint odours, it is recommended that you do leave windows and doors open to allow the air to circulate, as this will help the paint to cure and odours to dissipate.

Q. We are planning to paint the outside of our previously stained timber weatherboard house black, but have been told that this may damage the timber. Is this true?

A. Timber is a natural material, and will therefore expand and contract more than some synthetics. True black has a very low reflectance value, which means it absorbs all heat and light. This puts a lot of stress on the surface and can cause warping. If you want a black finish on

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timber weatherboards, you may be best to use Resene Woodsman tinted to Resene Crowshead. This is a black wood stain that still allows the natural timber grain to show through. New technology such as Linea, which looks like weatherboards, but is made from very different materials, can be painted black without fear of warping.

Q. Our timber deck gets very slippery in winter when it is wet. We'd like to repaint it as the current paint finish is very worn, but we don't want to end up with a deck that is slipperier.

A. Stained wood finishes are designed to penetrate into timber and therefore do not give any slip resistance benefits. If you opt for a solid colour finish, you could try Resene Non-Skid Deck and Path, which will provide good slip resistance. It will be a little more textured underfoot, but is comfortable to walk on with or without shoes.

Q. We went to buy paint for the outside of our house and were offered the choice between satin acrylic and semi-gloss acrylic. We weren't sure which to use and why – can you explain the difference?

A. Acrylic means they are waterborne, so brushes and rollers will wash out easily in water. Semi-gloss is a higher sheen finish than satin. Generally, semi-gloss finishes are easier to clean, but satin finishes are more forgiving if the surface has imperfections. So, if you are painting an exterior that's in good condition and relatively smooth, semi-gloss is ideal. If you are painting a rougher or damaged surface, the satin acrylic will help to give you a better looking finish.

Q. When a paint says it is washable, what does that mean?

A. Paints have varying levels of washability due to their different ingredients, so some stains are more easily washed off some paints than others, depending on the makeup of the stain and the paint. Washable generally means you can remove marks without damaging the surface, but some stains are impossible to remove, no matter how washable the paint. Even stains that seem similar, like beetroot and red wine, may actually mark quite differently. Most of the marks inside houses are caused by fingers around light switches and people scuffing walls. A product such as Resene Zylone SpaceCote is designed to make these very easy to remove without damaging the finish. Other products focus more on being washable for waterborne stains, which are considerably less common.

Q. If I am completely redecorating a room, including the furniture, what should I try to pick first?

A. In most cases, there will be an artwork or existing item you want to keep that you can use as the starting point. If, however, you are lucky enough to have a clean slate, the best idea is to pick the items that offer the fewest choices first, such as furniture and carpet, and then work curtains and paint into the scheme. There are thousands of paint colours available, so no matter what fixtures and accessories you pick, Resene staff can help you select a shade to complete the look or make up a new one for you.

Dear Habitat

Firstly, I write to thank you for the copy of your magazine, Habitat, which I know I shall go back to several times before parting with it. Secondly, I thought you may be interested in what my friends call my Wow wall! It is 100% Resene paints. Although it looks 3D, that is only an illusion...

Margaret Jones' 'Wow wall'.

We look forward to receiving your ideas and queries, and would particularly like to see any weird and wonderful ways you have used Resene paints. Also, if you've just completed a building or renovation project using Resene paints, do feel free to send us a picture. The best letter we get will win the writer a Get Decorating Kit from Resene.

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HOME by EziBuy, Australasia's largest catalogue company, is the new way to shop for homewares from the comfort of your own home. HOME is a stand-alone catalogue that presents page after page of quality products of high design-value sourced from round the world and offered at a great price.

The inspiration behind the catalogue comes from Polly Elworthy, EziBuy's newly-appointed senior home and gift buyer, who has worked for well known Australian retailers. With EziBuy HOME, Polly wants to connect homeowners with clever interior design ideas and products. Polly believes that good design is built around simple basics that have longevity. The EziBuy HOME range reflects classic design with signature pieces for different rooms in the house, including children's homewares.

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Simply send us the answer to our simple question, along with your name and contact details and you will be in with a chance to **win $1000 worth of EziBuy HOME goods** as well as have EziBuy HOME buyer Polly come to your house to give you interiors tips and provide solutions to those niggling interior design problems.

Question: Who is Australasia's largest catalogue company?

Remember to include your name, address and a daytime phone number.

Entries should be posted to: Habitat EziBuy competition, Jones Publishing, PO Box 91344, AMSC, Auckland. Or send us an email to habitat@jonespublishing.co.nz with "Habitat EziBuy competition" in the subject line.

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pictures: Daniel Allen

bathrooms made easy

For most of us, a bathroom does not serve a purely functional purpose. It can provide a sanctuary in which to linger and reflect while we wash away the cares of the day. A bathroom can also be a place in which to quickly revitalise and refresh ourselves. Sue Reidy investigates bathroom design solutions.

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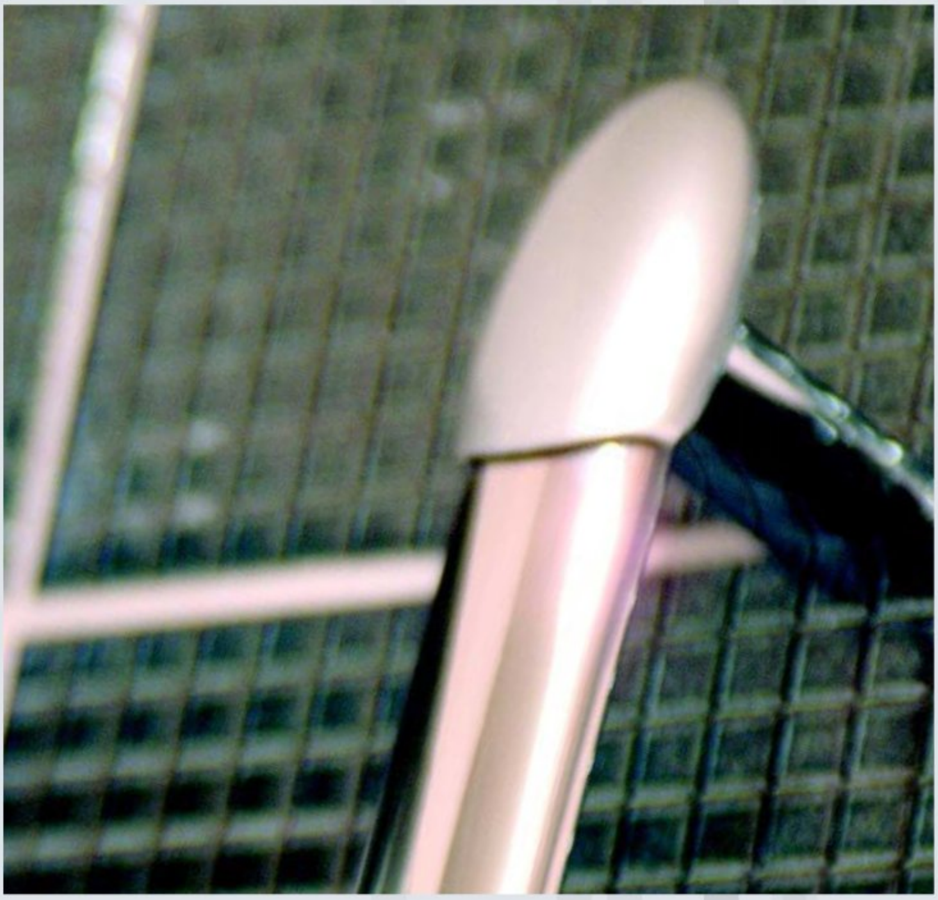

Our featured bathroom, with its clean and contemporary appearance, answers both the practical and sensual requirements of a well-designed space. It also demonstrates what can be achieved on a medium-sized budget. Nelson architect Hugh Grant, of Hugh Grant Architecture, planned the layout of this Signature Homes showhome bathroom in Stoke, Nelson. The detailing and selection of fixtures and fittings were carried out by the Nelson Signature Homes team.

The tiling is innovative, with its use of unusually large rectangular tiles. The feature tile bands run around the length of the wall and through the shower to create visual interest. Underfloor heating is installed beneath the floor tiles, as is common in the South Island.

A Clearlite Bathrooms Gauguin spa bath was chosen for its suitability in bathrooms where space is at a premium, and is fitted with an electronic pump to keep the water warm. Remember, if you're planning on installing a spa bath, make sure the pump can be easily accessed – it can save considerable time and money in the long run.

Bathroom ventilation is provided by a ceiling fan, which is ducted to the exterior wall, to help prevent the development of damp and mould.

All Signature Homes bathrooms are lined with GIB Aqualine, a product specially designed for walls and ceilings in wet areas. The Resene Zylone SpaceCote paint on the walls has likewise been specially developed for use in such spaces.

For more inspiration, visit: **www.clearlite.co.nz, www.caroma.com.au, www.plumbingworld.co.nz, www.robertson.co.nz, www.fowler.co.nz** or **www.methven.biz.**

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where do you start?

Bathrooms and kitchens are, without doubt, the most highly used areas in any home and present their own particular design challenges.

Auckland interior designer Jo Baylis advises anyone building a new home to make sure that planning is finalised prior to any building work commencing. Once pipework has been set into concrete – literally – it can be difficult to explore alternative options.

Before she begins work on designing or renovating a bathroom, Jo discusses the requirements of each of the people who will be using the room, the physical constraints of the space, and the look and feel envisaged by the owner. Priorities are then set according to what can be achieved within the budget.

The majority of the cost of any bathroom is in the installation: builder, plumber, tiler, electrician, plasterboard-stopper, waterproofing, painter, and a joiner for any custom-made cabinetry. Then, products will generally absorb around a third of the budget, says Jo.

Using a bathroom designer can cost anything from $500 upwards, depending on the scope of the project. However, the cost of planning up front can save you both money and stress during the construction process.

things to think about

waterproofing

It's vital to choose a wet area-rated plasterboard to line the walls underneath tiling, and the ceilings.

water pressure

Think about the quality of your water flow and what will work best for you – mains pressure or low pressure.

water heating

Around 45% of most families' monthly electricity bill is spent heating the water in their hot water cylinder and storing it at the required temperature, so it might be worth looking at a gas-fired continuous-flow water heater.

Instead of paying to store hot water, continuous-flow water heaters take cold water from your mains and heat it within seconds on demand. This means you only heat – and pay for – the hot water you actually use. They can also be advantageous in homes where space is at a premium, as the system – and the LP gas bottles that feed it if you're not on mains gas – can be installed outside. The gas bottles come in different sizes, too, and will need refilling periodically. If you go with a Rockgas Homepack, for example, which consists of two 45kg cylinders, you're looking at filling them about six to nine times a year for an average four-person family.

ventilation

Extractor fans are vital in any bathroom to prevent mould and to extend the life of the bathroom fittings.

lighting

Ask the electrician to install separate light switches for fans, heaters, mood and functional lighting.

plumbing

Obtain plumbing advice before you decide to move items around in your bathroom. For example, it can be difficult to put a toilet against an inside wall in a house with a concrete floor, because there's nowhere for the waste to go. It's much easier to cut a hole in timber floors in an older home.

tiling

Tiles may be affordable, but don't forget that most of the cost is in the installation. Tiling starts at around $50 per metre. Small mosaic tiles can cost anything up to $150 per metre to lay.

project management/builders/subcontractors

Paying your subcontractors separately may save you money, but it may also be false economy. Subcontractors often need to return to the site several times and scheduling them in the right sequence can become a logistical nightmare for the inexperienced. A project manager has a team of subcontractors who are used to working together and have an understanding of where their roles finish and the others begin. If you are managing a raft of separate subcontractors and something goes wrong, it could be difficult for you to establish who is responsible and how to fix the problem. For many people, having a project manager is well worth the extra cost.

Lastly, always make sure you get guarantees for products and workmanship. H

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DIY checklist

before you start

- ☐ Review what you like and don't like about your current bathroom – what will your priorities be?
- ☐ Set a reasonable budget.
- ☐ Measure your bathroom and draw a sketch to scale.
- ☐ Contact the council to confirm any minimum clearances or regulations that may apply.

designing

- ☐ Gather style ideas and work out what you like.
- ☐ Determine the fixtures you want in your new bathroom.
- ☐ Work out a layout that makes the best use of the space and fits your needs.
- ☐ Confirm colours, finishes, lighting, storage and accessories.

before building

- ☐ Get a building permit if you need one.
- ☐ Prepare a materials list and get it priced by your suppliers.
- ☐ Arrange financing if necessary.
- ☐ Select any specialist contractors.

building

- ☐ Draw up a general outline of how the process will work and list the materials that will be needed for each phase. The idea is to do everything once only, so the order of tasks is important, especially as you will be without your key bathroom functions for a time. Usually:
    1. Walls and floor stripped back.
    2. Water supply shut off at the mains, plumbing connections dismantled, and toilet, bath, shower and basin removed.
    3. New floor substrate installed if necessary to ensure an even, waterproof surface.
    4. New wiring installed if necessary.
    5. New plumbing installed if necessary.
    6. New fixtures installed.
    7. Tiles cut, laid and grouted. The jury is open on whether grouting should be sealed – sealing helps prevent grouting damage and tile movement from water, but there is a risk of water under the sealer encouraging mould.
    8. Walls painted with appropriate wet area paint.
    9. Silicon sealant laid between fixtures and wall and floor where necessary to stop leakage.
    10. Enjoy stylish new bathroom!
- ☐ Talk to suppliers to establish lead times on any special order materials or fixtures and place orders in advance. Leave a little extra time, so mistakes can be corrected without holding up the job.
- ☐ Arrange for a building inspector to check the job when necessary.

Vanity: Clearlite Cosmos vitreous china double bowl

Shower: Clearlite Platinum 1000 round shower with low profile tray option

Resene Fawn

Bath: Clearlite Gauguin spa bath

Tapware: Aquatica

Heater: Scope wall fan heater 977 in stainless steel

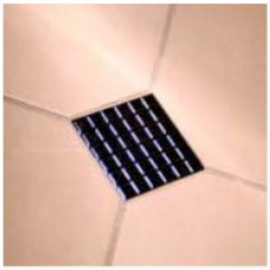
Resene Dutch White

Towel rail: Scope 4 – Bar towel warmer in chrome

Blind: Luxaflex 45mm cedar blind

Wall tiles: Degas White 333mm x 600mm

Resene Tsunami



Floor: Bali Avorio 316mm x 316mm

Floor inserts and wall banding: Metallica Alpax grid 200mm x 200mm

Resene Red Ochre

Get this interior look with Resene Zylone SpaceCote, tinted to Resene Tana.

Tiling: Tile House, Richmond, Nelson

Resene Tana

Resene Indian Ink

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